

# MUSICAL AMERICA



Alfredo Valente, N. Y.

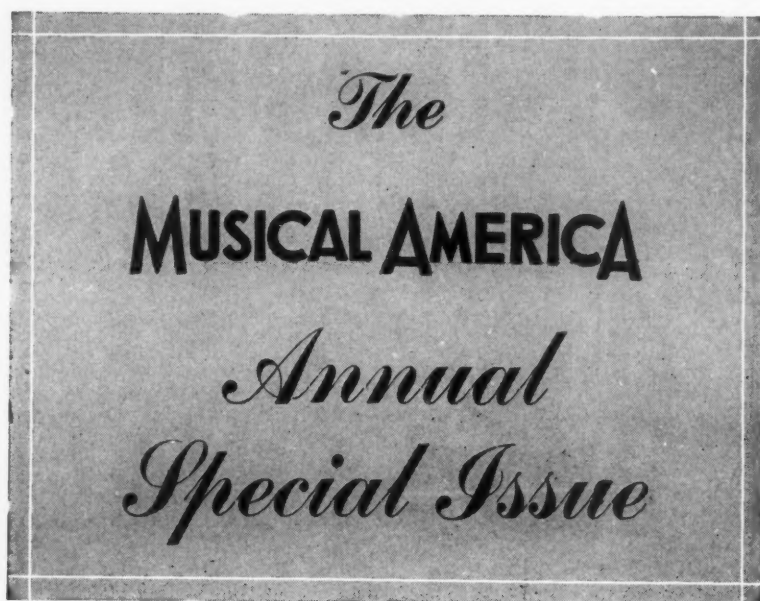
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# MUSICAL AMERICA

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## Strauss' Der Rosenkavalier Opens Metropolitan Season

By CECIL SMITH

THE Metropolitan Opera, which by now must be considered one of the unchanging, eternal verities, began its 65th season on Nov. 21 with a performance of Strauss' *Der Rosenkavalier*. No other theatrical operation in New York, in all probability, could have raised the curtain, or even turned on the house lights, under the circumstances that obtained on that evening. For even after months of negotiation, the opera management and the stagehands' union had not signed a contract or arrived at an agreement about the terms of employment for the forthcoming season. Whether out of faith in the Metropolitan board or out of hesitancy to arouse the angry public opinion that seems to manifest itself whenever any impediment to an opera season is threatened, the stagehands—the most intransigent of all the labor groups in the theatrical industry, agreed to continue working on last year's terms until the current negotiations arrive at a mutually acceptable outcome. A similar situation existed between the opera association and Local 802 of the American Federation of Musicians (the instrumentalists' union) until about a week before opening night, when a contract was belatedly signed.

These behind-the-scenes uncertainties, however, were not matters of public knowledge; and the opening night, so far as the audience was concerned, seemed much like every other opening night. If the ticket-holders were somewhat less sumptuously dressed than in years past, at least the usual celebrities were in evidence (for the most part, they are the same celebrities year after year—with the exception, this time, of Mary Garden, returned from her home in Scotland after fifteen years' absence), and the same press of interested spectators thronged Sherry's bar and the grand staircase before the first curtain and during the two intermissions. From the point of view of the tabloid press, it was an unsensational occasion, for no elderly dowager put her feet on the table, and nobody turned handsprings. The chief diversion of the evening was the tireless activity of the television camera-man, whose contribution Quintance Eaton describes on page 4.

THE opening-night performance of *Der Rosenkavalier* itself was an equivocal affair. The time appears to be past when the Metropolitan can be counted on to get together a first-night production that properly honors its name and tradition. Like the version of Verdi's *Otello* that opened the 1948-49 season, this *Rosenkavalier* had both its points of excellence and its desultory and inadequate features. Fritz Reiner's conducting of the score, for the first time at the Metropolitan, and Erna Berger's highly successful debut in the role of Sophie gave distinction to the aspects of the opera with which they were immediately concerned; some of the secondary roles (notably Martha Lipton's Annina) were admirably characterized and sung; and two tan cocker spaniels, in the scene of the Marschallin's levee in the

first act, captivated the audience by behaving more naturally than the human actors who were trying to remember and obey Herbert Graf's instructions as to how to move and arrange themselves.

The first act was spiritless and ineffectual. Eleanor Steber, turning from her former role of Sophie to that of the Marschallin for the first time, was largely inaudible, though whenever the orchestra was sparse enough to let her voice sound through, it was evident that she had been given intelligent thought and care to the inflections of the music. She was visually believable, if a trifle young-looking.

Risë Stevens invested her portrayal of Octavian with an air of boyishness and spontaneity, if not with the complete guilelessness she projected in her demeanor a few years back. The general *sotto voce* treatment of the first act, to which Mr. Reiner also contributed by keeping the orchestra down to a minimal dynamic level, seemed to keep Miss Stevens from singing out as freely, and with as intelligible diction, as she usually has. In the two succeeding acts, however, her voice became and remained, flexible and unclouded, so that in sum total her Octavian was still one of the most effective to be found on the present-day stage.

Emanuel List, rejoining the company after a year's absence, employed a little more singing and a little less parlando than when he last appeared here as the Baron Ochs, in 1947-48, and in general seemed agreeably intent upon characterization rather than horseplay.

Two new members of the company fulfilled their first assignments in the convocation of secondary principals occasioned by the Marschallin's open house (or should we say open boudoir?) in the first act. Lois Hunt appeared, briefly and more or less imperceptibly, as the Milliner, leaving us uninformed as to the scope of her talents until she appears as Musetta on Dec. 7. Peter Klein, the new comprimario tenor from Vienna, revealed at least routine competence, in this act and later on, as the intrigant, Valzacchi. The melancholy three-part harmony of the Three Orphans was set forth with precise intonation and affecting texture by Paula Lenchner, Maxine Stellman, and Thelma Altman. As the Italian singer, Giuseppe di Stefano seemed ill at ease musically, and failed to achieve the sumptuous vocal effect the aria presupposes.

IT was not until the last pages of the first act that the performance, for the first time, began to develop warmth and loveliness. Although Miss Steber's monologue before the mirror was inadequately projected, she summoned delightful color and tasteful phrasing for the exquisite final lines, "Da drin its die silberne Ros'n. Der Herr Graf weiss ohnehin." And Mr. Reiner elicited from the orchestra—as he had last season in the closing act of Verdi's *Falstaff*—a delicate, fine-grained, yet lustrous tone that conveyed just the right touch of restrained sentimentality.

With Miss Berger's advent in the second act, the whole essence of the performance changed. How well this

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Harold Stein

In an intermission at the Metropolitan Opera opening, Edward Johnson, general manager, interviewed members of the cast of *Der Rosenkavalier* for the television audience. Here he talks to Ludwig Burgstaller, veteran performer of the role of the Baron's servant, Leopold, which he also sang at the 1913 premiere

## Minneapolis And Chicago Hear Dorati And Kubelik Conduct

By ARNOLD ROSENBERG

Minneapolis

FOR the first time in twelve seasons, the Minneapolis Symphony has a new conductor—Antal Dorati. From the opening moments of his first concert with the orchestra, on Oct. 21, in Northrop Auditorium, it was apparent that Mr. Dorati was capable of doing amazing things with orchestral texture and balance. The first-night audience greeted the new conductor enthusiastically. The program, which consisted of the Overture to Mozart's *The Magic Flute*, Beethoven's Seventh Symphony, Debussy's *La Mer*, and Strauss' *Till Eulenspiegel*, was played with precision, but with little warmth.

The second subscription concert, on Oct. 27, turned out to be an altogether different story, for Mr. Dorati's interpretation of Tchaikovsky's Fifth Symphony was glowing. The new regular conductor also presented the first local performance of Hindemith's *Symphonic Metamorphosis* on Themes of Weber, which proved an immediate success. The remainder of the program included Brahms' *Variations on a Theme of Haydn*, and Cimarosa's *Overture to The Secret Marriage*.

Yehudi Menuhin was the orchestra's first soloist in the subscription series, on Nov. 4, in Beethoven's Violin Concerto in D major. Mr. Dorati conducted the first Minneapolis performance of Bartók's magnificent Concerto for Orchestra in virtuosic fashion. Handel's Concerto Grosso No. 7 opened the concert.

The orchestra's new concertmaster, Rafael Druian, made his first solo appearance at the fourth Friday concert, on Nov. 11, offering a beautiful performance of Sibelius' Violin Concerto. The program began with

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By WILLIAM LEONARD

Chicago

RAFAEL KUBELIK, 35-year-old son of the violinist Jan Kubelik, made his conducting debut in the United States at the Chicago Symphony concert on Nov. 17, a program that was impressive for lyric beauties and clarity of performance rather than for interpretative depth. The former conductor of the Czech Philharmonic was watched with particular interest because it has been rumored he is one of several possibilities for the appointment as permanent conductor of the orchestra.

His inaugural appearance demonstrated precision of attack, firmness of rhythms, clarity of beat as well as of intent, and ideas that were conservative but not deeply penetrating. His program-making seemed sounder, by midwestern standards, than that of Victor de Sabata, the season's other newcomer, who had surfeited the subscribers with theatricality.

Mr. Kubelik, whose only other appearance in these parts had been as accompanist for his father, in 1935, started his conductorial visit with a whirling performance, bright and buoyant, of the Overture to Smetana's *The Bartered Bride*. He continued his salute to his homeland with Leos Janáček's rhapsody, *Taras Bulba*, inspired in 1927 by Gogol's novel. In three movements that depict the deaths of the stern old patriot, Bulba, and his two sons, it is garish and bombastic, and grows untidy in orchestration before its tardy finale. In Mozart, too, Mr. Kubelik stayed within Czechoslovakia, with a fast but orderly Prague Symphony. Brahms' First Symphony completed his introductory program.

Victor de Sabata, first of the 59th season's conductors, gave symphony patrons a large portion of operatic

(Continued on page 26)



Scenes from *Der Rosenkavalier* taken directly from the television tube. Above, Octavian (Rise Stevens) and Sophie (Erna Berger) sing a duet in the second act



Photos by Harold Stein

The Marschallin's levee in the first act, as seen by the television audience. Eleanor Steber, as the noblewoman, gives audience to supplicants and vendors

## Der Rosenkavalier Is Viewed By Vast Television Audience

By QUAINANCE EATON

FOR the second time, an entire Metropolitan Opera performance was put before television cameras, as the opening night's opera, *Der Rosenkavalier*, was shown to hundreds of thousands of viewer-listeners on the night of Nov. 21. The American Broadcasting Company network presentation was seen in New York, Philadelphia, Washington, Baltimore, Detroit, and Chicago. The Texas Company again sponsored the venture, and, because of increased production costs, a high-salaried cast and large royalties, the cost to the company was said to be about \$40,000—not counting broadcasting time. The telecast of last year's *Otello* cost about half of that sum.

Eight cameras were employed this year—four focussed on the stage from various spots in the auditorium; two backstage; one in Sherry's lounge; and one in the 39th Street lobby. One of the backstage cameras was used to pick up interviews by Edward Johnson with various members of the company before the rise of the curtain and in the first intermission; the other enabled the television audience to see the entire sweep of boxes and tiers which make up the Golden Horseshoe and the balconies above it, and also provided a frontal glimpse of Fritz Reiner as he waited to give the opening down-beat. The camera in Sherry's showed Deems Taylor as he interviewed such musical notables as George Sloan, chairman of the opera board; Gladys Swarthout and her husband, Frank Chapman; Anna Case Mackay, and Frieda Hempel, both of whom sang in the original presentation of the Strauss opera in 1913; Giuseppe de Luca and Giovanni Martinelli, former members of the company; Lauritz Melchior (whom Mr. Taylor referred to as "a movie actor"); and Earle R. Lewis, assistant general manager of the Metropolitan.

IN the 39th Street lobby, socialites and musical celebrities were introduced by John Daly and Pauline Frederick, ABC commentators, as they arrived before the curtain went up. The entrance of Mr. and Mrs. Rudolf Bing stirred special interest. The general manager for next year and his wife occupied seats in Mr. Johnson's box.

As curtain time drew near—it was

delayed ten minutes to allow the clearing of television equipment from the stage—one camera picked up the score of *Der Rosenkavalier* and another superimposed the image of Milton Cross upon the pages. Mr. Cross performed as he does in radio broadcasts, telling the story of the opera, identifying the characters, and describing the costumes—on this occasion, only a mention of the color was necessary, for the audience could see the costumes for itself. A camera directly in the center of the auditorium took a long view of the great curtain as it opened on the Marschallin's bedroom. From then on, four or five cameras tossed the action among them in the endeavor to reveal the complicated story to a new audience.

Watching and listening under controlled conditions in the ABC studios, I found many points of improvement over last year's experiment. Chief among these was better placement of the cameras, so that there were fewer distortions of figures and faces of the sort that constantly marred the presentation of *Otello*. The direction was better on the whole; camera work had advanced enough to eliminate many of the long shots which were so dull and meaningless last year; and screen images were sharpened, no doubt because the cameras were more sensitive.

THE more perceptive direction lasted only through the middle of the second act. Then it degenerated into something very like desperate improvisation. Burke Crotty, producer-director for ABC, showed in the first act that he had given some study to the intricacies of the plot, although he did not do justice to the contrapuntal activities in the levee scene. Later, the continuity fell to pieces. The cameras scrambled from one group to another in undignified haste; the passive rather than the active character too often held the center of attention; and the singers showed a tendency to walk out of the camera range. Much of this awkwardness could have been eliminated with sufficient rehearsal to familiarize the singers with the requirements of television, as well as to initiate the television director into the practices of the operatic stage in general and *Der Rosenkavalier* in particular.

Close-ups again proved to be most successful. In view of this, the Marschallin's soliloquy at the end of the first act should have been brought

intimately to the audience. Instead, a long shot nullified the effect of this important scene, and the motivation of the story was lost.

Occasionally a camera in a proscenium box captured a good shot, obliquely taking in a duet, or a line of performers strung across the front of the stage. Medium-length shots had the advantage of better focussing and clearer images, although now and again figures at the sides of the camera appeared to be thin, paper-like wraiths.

Other technical differences from last year's performance included the abandonment of infra-red lighting, considered necessary last year because of the dimness of many of *Otello*'s scenes. The first two acts of *Der Rosenkavalier* fared well enough without extra lighting, but the third act proceeded in semi-darkness. The scene appeared to be a musty cavern instead of a gay inn, and faces bore unhealthy-looking and unbecoming shadows.

In order that the audience should not be disturbed, several restrictive measures were taken in mechanical operations. The cameramen could not talk back to the director this year, for they had no speaking phones. The red tally lights, which indicate that a camera is "taking," were eliminated. Camera blowers were equipped with mufflers to reduce noise and vibration. And, as an aesthetic provision, all cameramen in sight of the audience were required to wear dinner jackets.

All of the singers would have benefited from the use of special makeup, which apparently was not used. Deficiencies in both appearance and voice are cruelly pointed up in this medium, and not one principal escaped entirely. Rise Stevens, as Octavian, came off best to the eyes, although she indulged in many facial contortions. Eleanor Steber looked young as the Marschallin; and Miss Berger's unbecoming wig, and the unflattering lighting, made her Sophie appear older. Emanuel List, as Baron Ochs, seemed shapeless and featureless. Among the smaller roles, Ludwig Burgstaller stood out impressively as the servant, Leopold, even though the camera missed two or three good opportunities to capitalize on his antics.

THE sound came over well. There was an excellent balance between voices and orchestra, which I am told did not always obtain in the opera house. Miss Steber's voice was warm and often moving as it came through the television frequency modulation facilities, and she could be heard very plainly at all times. Miss Berger's voice was admirably suited to broadcasting, and sounded clear and pleas-

ant. Miss Stevens, too, projected her voice well, for the most part. Mr. List's vocalizations seemed mostly speech, not singing.

One of the most successful portions of the long evening was the backstage visit with Mr. Johnson, members of the cast, and technicians. Standing beside a huge, sparkling crystal chandelier, which was to be lifted to the ceiling of Faninal's house, the general manager commented on the opening performance of his final season, and brought before the camera many of those who had a part in it. He pointed out that Miss Steber is the only American singer to have taken two leading roles in *Der Rosenkavalier*—the Marschallin, which she sang for the first time in this performance, and Sophie, in which she made her Metropolitan debut in 1940. Miss Berger made a charming speech; Mr. List waved a glass of champagne at the audience; Désiré Defrère, Herbert Graf, and Frank St. Leger took their turns before the microphone. The master mechanic, Edward Hauch, paid tribute to his crew; the chief electrician, Jacob Buchter, took time away from his cue sheet to say a few embarrassed words; the property man, Anthony Crispino, brought with him the solid silver rose that belongs to Miss Stevens, and that she was to use for the presentation to Sophie in the ensuing act.

Mr. Reiner, when interviewed by Mr. Johnson, was ready with an anecdote about the composer. Strauss, he said, was very fond of the card game, skat. Once, when he was to conduct an opera, the curtain had to be held five minutes until he finished a game he had started.

Another story of his eccentricity was told by Milton Cross in one of his intermission commentaries. At one time when Strauss was conducting *Der Rosenkavalier*, he looked suddenly down at his concertmaster in the midst of one rapturous passage, long drawn-out in its sweetness.

"Doesn't this d-----d music ever end?" he growled.

"You ought to know; you wrote it," muttered the startled violinist.

"Yes, but I don't often have to conduct it, thank goodness!" retorted the composer.

Less impressive was Mr. Cross' work generally. The veteran commentator read his material only occasionally looking up from the script, and seldom varying his slightly pained expression, or the tone of his voice. In the second intermission, timing went askew, and Mr. Cross was caught off guard, wildly gesticulating, at the beginning of his stint. Then he was cut off before he had finished. This was no improvement over last year

# Manon Lescaut Revived At Metropolitan

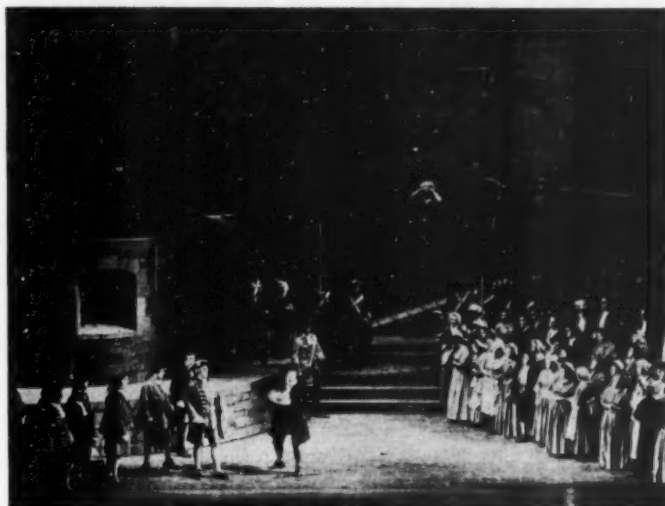
By CECIL SMITH

Puccini's *Manon Lescaut*, absent from the repertory of the Metropolitan Opera for almost twenty years, was revived as the second production of the season, on the evening of Nov. 23, in a non-subscription performance sponsored by the Metropolitan Opera Guild. This fall being the 25th anniversary of Puccini's death, the Metropolitan paid homage to his memory by commissioning new settings by Krehan-Crayon, a designer for television who here undertook his first assignment for the opera house. The title role was sung by Dorothy Kirsten, who made a youthful success in the part at the City Center five years ago. Jussi Bjorling appeared as Des Grieux, and Giuseppe Valdengo as Lescaut. Giuseppe Antonicelli was the conductor, and Herbert Graf the stage director.

The Metropolitan's neglect of *Manon Lescaut* for two decades is entirely incomprehensible. Puccini himself placed a high valuation on the score, and told Giulio Gatti-Casazza before its premiere that he would give up composing for the operatic stage if his third piece followed *Edgar and Le Villi* into limbo. Far from repeating the calamitous history of those two earlier efforts, *Manon Lescaut* won immediate success in Italy. It was then hailed with enthusiasm in New York when Lina Cavalieri and Enrico Caruso impersonated the dejected leading couple for the first time on Jan. 18, 1907. It was in the repertory much more than it was out of it in the years between 1907 and 1923, and it returned for a three-year period from 1927 to 1930, when Frances Alda and Lucrezia Bori shared the title part (Mme. Alda sang her farewell performance in this opera on Dec. 28, 1929), and Beniamino Gigli was the customary Des Grieux. Then suddenly the opera disappeared from sight and sound, never to return—except for its brief reprieve at the City Center in 1944—until this fall.

IT would be hard to find a parallel case of the abandonment of so fresh, vital, and well-written an opera after it had attained and maintained considerable popularity. For *Manon Lescaut* is not, by any means, a weak item in the Puccini catalogue, or, for that matter, in the entire list of post-Verdi Italian operas. In many ways its expressive range is wider than that of any of the three Puccini perennials, except perhaps *Madama Butterfly*. Never again until he sought to expand his musical style in his last, unfinished opera, *Turandot*, did the composer permit himself so experimental and uncategorical an attitude toward operatic composition. The characteristic Puccini warmth suffuses the whole score of *Manon Lescaut*; the spontaneous inflections of heartfelt emotion are in it, but not the purely theatrical clichés that so often impart a mechanical character to passages in the later operas. It may be the very eclecticism of the *Manon Lescaut* music that has kept it from receiving the whole-hearted approval that was from the first accorded to *La Bohème*, with its economy of device and its exclusive preoccupation with a single small area of pathetic experience; to *Tosca* with its swift libretto and melodramatic musical vocabulary; or to *Madama Butterfly*, with its Oriental embellishments and its shrewdly planned musical and theatrical rise from a coy and girlish beginning to a finale of genuinely tragic scope.

Of the three more familiar operas, *Madama Butterfly* is the one closest in character to *Manon Lescaut*, if one ignores the Orientalisms. The mount-



Against the new third-act setting designed for *Manon Lescaut* by Krehan-Crayon, Jussi Bjorling, in impassioned song, pleads with the Captain (Osie Hawkins) to allow him to go to America with Manon (Dorothy Kirsten, above, aboard the ship)

ing dramatic line of *Manon Lescaut*, while set forth largely in terms of more static musical episodes, presages the psychological structure of *Madama Butterfly*. The first two acts (except for a few such passages in the second act as Manon's aria, in which she trine morbid, and the histrionics that result from the discovery by Geronte, Manon's aristocratic lover, that she has been having clandestine rendezvous with Des Grieux) are chiefly developed musically out of decorative eighteenth-century imitations so light in tone as to border upon the province of operetta. The third act, however, with its depiction of the embarkation for America of Manon and the other fallen women, and its final climax as Des Grieux successfully implores the Captain to be permitted to go along, attains great theatrical heights; Des Grieux' passionate outpouring sounds out to the gallery as forcefully as Edgardo's denunciatory measures after the sextet in *Lucia di Lammermoor*. And the unhappy finale, placed in "a desert near New Orleans" by a librettist signally uninformed about geography, provides a plaintive conclusion rivaling that of *La Bohème*.

To this admirable opera, which ought to stay in the repertory now, that it has come back, Dorothy Kirsten contributed the outstanding performance of her Metropolitan career thus far. In the first act a bit of the Hollywood patina that tarnished her *Fiora* last season still clung to her characterization. But with in which she trine morbid, sung beautifully, though somewhat too fast, a note of emotional urgency came into her voice, and her acting relaxed into complete genuineness. From this point forward her performance grew steadily more impressive, until the final act revealed her, for the first time, as a genuine tragic singing-actress, capable of losing herself in the spirit of her part, and of touching the audience deeply. All evening long her voice was radiant, and her vocalization was as nearly perfect as any to be heard at the Metropolitan.

Mr. Bjorling's merits were entirely vocal, since the art of acting does not fall within his purview. From the start he sang with exemplary plasticity of phrasing and sensitivity of nuance, though his voice was not in its most resonant condition. In his big moment at the end of the third act his tone took on the brightness it had largely lacked until then, and he propelled the music across the stage apron with a degree of force and

passion that won him an ovation.

Mr. Valdengo sang easily, if rather heavily and unimaginatively, as Lescaut. He failed, however, to get much out of the character. As Geronte,

Salvatore Baccaloni sought to create a believable figure, and managed to do so whenever his ingrained mannerisms did not dispel the illusion. The other singers, all sufficiently capable, were Jean Madeira, as the Musician who leads the group of madrigal-singers in the second act; Thomas Hayward, as Edmondo; Alessio de Paolis, as the Ballet Master; George Cehanovsky, as the Innkeeper; Clifford Harvuot, as the Sergeant; Paul Franke, as the comic Lamplighter; and Osie Hawkins, as the Captain. Mr. Antonicelli conducted in a fashion that preserved the general outlines of the score without providing any remarkable revelations.

Visually, the production deserves, in all charity, to be brushed over lightly. Mr. Graf's handling of the chorus had little to recommend it, and for the rest, the individual artists were apparently left largely to their own devices and conceits. The designs of Krehan-Crayon may have been new in physical fact, but except for the third-act wharf scene, which had a certain pictorial value, nothing older or more sterile in the way of design can be seen in the Metropolitan's most venerable storehouse productions. It was a grievous disappointment to discover that the management, ill able to afford any new settings whatever, should have frittered its money away on so dull and repetitious a type of investiture.

## Samson Et Dalila Returned To Metropolitan Repertoire

By HERBERT F. PEYSER

THE return of *Samson et Dalila* to the Metropolitan repertoire after an absence of seven years was not an enlivening event. It was the sort of representation that appeared to justify many of the hard things people say about the work when they call it dull, dated, static, undramatic, and so on. Saint-Saëns' operatic must assuredly have given the impression of being quite as deplorable as all this to the first New York gathering invited to consider it since the season of 1941-42.

The work went its way smoothly but unexcitingly. It imperilled no great memories and established no new traditions. It had little impact, little style, little vocal breadth or splendor. Given these qualities, Saint-Saëns' opera, whatever people still hold against it, has musical and theatrical punch, regardless of taste and custom. But to count for its full worth, its production presupposes more than earnest preparation. It requires more than routine time-beating to bring Saint-Saëns' fine orchestral writing to life. It demands stage direction of an imaginative order. Above all, it calls for great singing from its two principal characters; noble schooling; and a feeling for the grand manner. These were precisely the elements it did not achieve. Hence the performance remained bogged in dullness and moved on feet of lead.

There was good choral singing, and the massed crowds in the first act were intelligently mobile, even if the groupings and formations hardly indicated the presence of an unusual controlling leadership. An imaginative theatrical mind could doubtless whip the ensembles of *Samson et Dalila* into meaningful shapes. But scant creative energy underlay this whole representation; and certainly very little inspiration emanated from the torpid treatment of the score by Emil Cooper, whose direction lacked every

trace of nuance, variety, and rhythmic edge. Saint-Saëns' sensitive scoring sounded persistently drab.

Risë Stevens, who had embodied Dalila here on previous occasions, in 1941-42, was not happy this time. Her tones sounded insubstantial for this music, and lacked warmth, color, and opulence of texture. After recovering from an initial nervousness, her voice gained in volume and grew steadier. Her seductions were more convincing, yet one missed the opulence expected in a really persuasive delivery of *Printemps qui commence*, *Amour viens aider*, and *Mon coeur s'ouvre à ta voix*. The costumes Miss Stevens wore in the successive acts were passing strange, and contrasted illogically with the motley assortment of old stock costumes worn by most of the other characters. This generous play of color was further heightened by the red wig that surmounted Miss Stevens' head.

It was apparently believed that because Ramon Vinay had coped with the music of *Otello* he could be as fortunate in that of *Samson*. Actually, he chiefly drove his tones mercilessly in a futile effort to lend them a heroic ring. His acting, too, had little in the way of significance but a set of gestures, employed over and over, serving, apparently, for all dramatic purposes.

Robert Merrill's fine tones to a certain degree vitalized some of the pontifical utterances of the High Priest, yet without bringing to that personage the breadth, color, and dominance he requires. There was little of the disdainful fire in Osie Hawkins' Abimelech that should be in the satrap's solitary aria. Deszo Ernster uttered with becoming patriarchal accent the phrases of the Old Hebrew. The soft choral singing of the measures allotted the chorus of old Hebrews furnished one of the more impressive and atmospheric moments of the performance. The settings looked like the pickings and leaving of a hard-worked storehouse.

# Wallenstein Plays Schoenberg As Los Angeles Season Opens

By ALBERT GOLDBERG

Los Angeles

THE Los Angeles Philharmonic, under the direction of Alfred Wallenstein, began its 31st season with concerts in Philharmonic Auditorium on Oct. 27 and 28. Although the opening took place during the opera season, a capacity audience attended and cheered one of the best concerts the organization has given.

The orchestra this year is quite the best this city has had for many years, if not ever. Changes in key positions have strengthened it, and the clarity, tonal transparency, and flexibility of ensemble of the playing at the first concert was consistently notable. Important new members of the ensemble include Jacques Gasselin, concertmaster; George Neikrug, first cellist; Bert Gassman, oboe; and Sinclair Lott, associate first horn. There have also been several changes in the ranks of the string section.

Mr. Wallenstein's opening program was well selected to display his instrumentalists in their most grateful aspect. G. W. Folkel's transcription for string orchestra of one of the lesser known Bach organ compositions, the Fantasia in G major, at once disclosed the bright tone quality of the string section and its exceptional cleanness of execution. Berlioz' *Symphonie Fantastique* was read by Mr. Wallenstein without the frenetic excesses to which this piece has been subjected in so many recent interpretations, and the music gained decidedly in interest by his attention to minute detail and his poetic feeling for the quieter sections. It was also a convincing display of the orchestra's virtuosity.

Honoring Arnold Schönberg's 75th birthday, the conductor performed the Interlude and Song of the Wood-Dove from the composer's *Gurrelieder*. Mr. Schönberg, a Los Angeles resident, made one of his infrequent public appearances to acknowledge the audience's enthusiastic reception of his music, and many in the auditorium stood to pay tribute to the composer. The music was performed with cognizance of its broadness of style and instrumentation, and the solo part was sung by Nell Tange-man with ample vocal resource and secure musicianship. The concert closed with a suite from Strauss' *Der Rosenkavalier*, performed as a memorial tribute to the late composer.

After a week-long tour to avoid further conflict with the opera season, the orchestra gave its second pair of concerts on Nov. 10 and 11. As a novelty, Mr. Wallenstein introduced Casella's *Paganiniana*, Op. 65, subtitled *A Divertimento for Orchestra on Music of Niccolò Paganini*. The piece was written for the hundredth anniversary, in 1942, of the Vienna Philharmonic, and was given its first American performance by the Pittsburgh Symphony, under Fritz Reiner, in 1947. In this virtuoso work fragments of Paganini tunes serve as a pretext for the high spirited juggling of modern orchestral effects, many of them rather subtle and original, and all of them grateful to the ear. It was played by the orchestra with verve, and the many solo passages were brilliantly performed.

The program opened with Handel's *Concerto in G minor*, for oboe and strings, with Mr. Gassman as soloist. The new oboist played with a remarkably smooth and well modulated tone and the most discriminating phrasing. Three of Dvorak's Slavonic Dances and Brahms' First Symphony—clearly, intelligently, and warmly conducted—completed the program.

The San Francisco Opera Company season in Shrine Auditorium, from Oct. 25 through Nov. 6, was the most successful, financially and in attendance, since the annual series was inaugurated thirteen years ago. The 1946 season took in more money, but then there were fourteen regular performances, as opposed to twelve this season, excluding the two student matinees.

The artistic high point of the opera season was the return of Kirsten Flagstad, in *Tristan und Isolde*, on Oct. 28. On this occasion, the performance struck fire, and its like might not be heard again in a lifetime. Mme. Flagstad's singing was phenomenal in its warmth, authority, accuracy, and vocal control. It also had an extra fire that spread to all her colleagues on the stage and to William Steinberg on the conductor's stand. Revealing enactments of their various roles were given by Set Svanholm as Tristan, Blanche Thebom as Brangaene, Mihaly Szekely as King Mark, and Herbert Janssen as Kurvenal. George Cehanovsky, Leslie Chabay, and John Ford completed the cast.

In her second appearance, as Brünnhilde in *Die Walküre*, on Nov. 2, Mme. Flagstad sang movingly, but the performance as a whole was not to be compared with *Tristan und Isolde*. The first act went well, with Mr. Svanholm as Siegmund, Rose Bampton as Sieglinde, and Mr. Szekely as Hunding. But the vocal quality of Mr. Janssen's Wotan did not equal that of Mme. Flagstad's Brünnhilde; inept stage management impaired the poignancy of the announcement of death; and the Valkyries were shrill vocally and unheroic in deportment. Mr. Steinberg's reading of the score, however, was spacious and tonally beautiful.

The season opened with a revival of Puccini's *Manon Lescaut* that for general excellence was unmatched by any other production in the Italian repertoire. Licia Albanese and Jussi Björling seemed ideal for their roles, and Enzo Mascherini made a good impression in his debut here, as Lescaut. Other roles were taken by Salvatore Baccaloni, Caesar Curzi, Alessio de Paolis, Désiré Ligeti, Herta Glaz, Mr. Chabay, Colin Harvey, and Patrick McVey. Fausto Cleva conducted with a flair for the Puccini melodies, and Kurt Herbert

(Continued on page 33)

## Pierre Monteux Launches Season In San Francisco

SAN FRANCISCO—All the works on the San Francisco Symphony's first program of its 38th season were played in honor of some musical or literary figure. On Nov. 10, 11 and 12, Pierre Monteux conducted the orchestra in Leo Weiner's sonorous transcription of Bach's *Toccata in C major*, commemorating the approaching 200th anniversary of Bach's death; in Wagner's *A Faust Overture*, commemorating the 200th anniversary of Goethe's birth; in the first performance in San Francisco of Arnold Schönberg's *Theme and Variations*, Op. 43b, celebrating the composer's 75th birthday; and in Strauss' *Ein Heldenleben*, honoring the composer, who died in September. Orchestra and conductor performed in their best manner, and the Schönberg work was accorded a comparatively warm reception.

The orchestra's second program, presented on Nov. 17, 18 and 19, included Respighi's *The Birds*; Brahms' *Violin Concerto*, with concertmaster Naum Blinder as soloist; and Berlioz' *Symphonie Fantastique*. Mr. Monteux's exciting performance of the last work justified his fame as one of its most notable interpreters.

Two fine recitals were given here last month. Jan Peerce sang in the Opera House, on Nov. 5, on the Larry Allen Concert Series; and Joseph Schuster, cellist, opened the new Twilight Series, sponsored by Spencer Barefoot, on Nov. 13, in the Colonial Room of the Hotel St. Francis. Mr. Schuster, accompanied by Edward Mattos, was playing in this city for the first time. His program included works by Tartini, Brahms, Chopin, Nin, Bloch, Prokofieff, and Falla. Four o'clock on Sunday afternoon, the hour selected by Mr. Barefoot for his new series, seemed a popular time. Additional concerts under Larry Allen's management were given in the Opera House by the Original Don Cossacks, on Nov. 3, and by the Vienna Choir Boys, on Nov. 20.

Lev Shorr and Frances Wiener, his wife, played piano and violin sonatas by Hindemith, Brahms, Prokofieff, and Mozart, in Marines Memorial Theatre, on Nov. 7, appearing under Mr. Barefoot's management. Gunnar Knudsen, violinist, and Robert Vettesen, pianist, presented the first in a series of Brahms programs, on Nov. 18, in the Academy of Music, on Russian Hill, under the auspices of Academy Concerts. Rudolph Schmitt,

clarinetist, and George Barati, cellist, were assisting artists on this inaugural program.

Debuts were made by three pianists during the past month. Lillian Steuber, from Los Angeles, played in Marines Memorial Theatre on Nov. 9, under Larry Allen's management, including in her program Harrison Kerr's *Sonata No. 2*. Marcus Gordon, of this city, appeared in the same theatre, on Nov. 16, under Mr. Barefoot's management. A suite of three *Instants Musicaux*, by Capdevielle, and a *Prelude*, composed in 1943 by George Barati, were the novelties on his program. Laura Nash gave her debut recital at the California Club on Nov. 18.

Alec Templeton was sponsored by the Opera Association in a recital at the Opera House on Nov. 14; and Carl Palange, young bass-baritone, recently appeared as guest artist and recitalist with several music clubs.

THE San Francisco Opera Company's final week in its home city brought presentations of *Samson et Dalila*, with Blanche Thebom and Raoul Jobin in the title roles; Lucia di Lammermoor, with Lily Pons—her only appearance here this season—and Ferruccio Tagliavini; and repeat performances of *The Tales of Hoffmann*, *La Bohème*, and *Die Walküre*.

*Samson et Dalila* was staged and sung effectively, and seemed unusually colorful and spectacular. Even so, it was Miss Thebom who gave the production focus with a portrayal at once vocally and dramatically effective. She sang with warmth and nuance and acted with a kind of aggressive seductiveness that projected the role theatrically. Her colleagues in the performance were equally able, including Mr. Jobin, Robert Weede as the High Priest, and George Cehanovsky as Abimelech. Fausto Cleva was the conductor, and Armando Agnini the stage director.

Miss Pons was in fine voice as Lucia. With the assistance of Mr. Tagliavini as Edgar, Francesco Valentini as Lord Henry, and Martina Zubiri as Alice, she helped to make it one of the finer performances of the Donizetti opera heard here recently. For this occasion Gaetano Merola was the conductor, marking his fiftieth year as an opera conductor in this country.

The repeat performance of *La Bohème*, given for Opera Association Concert Series subscribers, had Licia Albanese as Mimì and Mr. Tagliavini as Rodolfo—his first here this season. In the second presentation of *The Tales of Hoffmann*, new singers took the three leading female roles—Dorothy Wrenskjöld sang well as Antonia, Miss Thebom made a glamorous Giulietta, and Ann O'Connell was a vocally inadequate Olympia. Mr. Jobin's second appearance as Hoffmann improved vocally on his first, but Lawrence Tibbett, reappearing from a cold, was suffering from a cold. In the season's final performance, a matinee of *Die Walküre*, Kirsten Flagstad, Rose Bampton and Set Svanholm were the outstanding singers.

Opera attendance increased over last season, bringing a larger income, and fewer performances of fewer productions helped to reduce operating costs, although there were unexpected, expensive cast replacements. As a consequence, the season's losses are expected to be smaller than those of last year.

Kurt Herbert Adler has replaced Rudolph Ganz as conductor of the Young People's Symphonies this season. Alexander Fried, music editor of the San Francisco *Examiner*, will be the commentator. No further details, beyond the fact that there will be two series of concerts for different age groups, have been released.

MARJORY M. FISHER



### EXPECTATION IN ZÜRICH

In celebration of Arnold Schönberg's 75th birthday, the Zürich State Theatre staged his early monodrama *Erwartung*, with Texas-born Dorothy Dow in the single role. At rehearsal are Hans Zimmerman, the stage director; Miss Dow, who is in her second season at the theatre; and Victor Reinshagen, the conductor

# WLADIMIR VOGEL

... to create new forms  
for twelve-tone music

By ABRAHAM SKULSKY

THE name of Wladimir Vogel first came to notice in the early 1930s, when his orchestral work, *Deux Etudes*, was played by leading European and American orchestras—among them the New York Philharmonic-Symphony under Fritz Reiner; the Philadelphia Orchestra, under Leopold Stokowski; and the Boston Symphony, under Serge Koussevitzky. Despite this early recognition, none of Vogel's later works have been presented in this country. There are reasons for this undue silence. Conductors forget easily, and are generally slow to introduce contemporary works that are, like Vogel's most important pieces, very large in scale. If such a composer as Vogel feels impelled to express himself in larger forms than those of the standard orchestral or chamber-music works, his achievements, however valuable they may be, will have few chances of being presented publicly.

Vogel's music cannot be classified as belonging to a single country. The composer's origin is mixed, and the vicissitudes of life have caused him to live in a number of countries. He was born in 1896, in Moscow, of a German father and a Russian mother. Until the end of the first World War, he lived in Russia, and was a friend of Alexander Scriabin. He suffered imprisonment during the war because of his German parentage. He came to Berlin in 1920, where he became a pupil and close friend of Ferruccio Busoni. During his stay in Berlin, Vogel also became acquainted with Arnold Schönberg, whose music he greatly admired. The conductor Hermann Scherchen, during this period, was the first to promote Vogel's music. With the advent of Hitler, Vogel left Germany, and lived in France, Switzerland, and Belgium until the outbreak of the second World War. In 1939, he settled down in a small mountain village in Switzerland, near the Italian border, where he has since made his home.

THE influences on Vogel have been twofold. His friendship and admiration for Busoni clearly shaped his choice of materials and focussed his attention on the importance of formal structure. His wandering life and the uneasiness of his youth gave him a dramatic impulse that becomes increasingly apparent in his music. These two influences, which might have exerted opposing forces, serve instead a complementary function. His dramatic instinct gives life to the construction of his purely orchestral music, while his regard for construction keeps his dramatic music within classical bounds.

A statement made by Busoni in 1922, in Weimar, deeply impressed the young Vogel: "The fugue," said Busoni, "is a form, and as such is bound to its time. It was Bach who found its principle and its essential realization. Today, also, one can write fugues, and I would even recommend it; one can even compose them with the most contemporary means, in the most atonal language. But even in such a form, the fugue is no less archaic; it always has the effect of archaizing the music, and it

cannot pretend to give it its expression and its actual meaning. Polyphony, on the contrary, is not a form, but only a principle, and as such is not bound to any given period. It consists of a particular way of hearing, thinking, and forming music. Essentially changeable and transformable, it can be adapted to a new conception in music."

This statement defines with great insight a problem that faced composers at that time. Having created new rhythmic, harmonic, and melodic materials, composers had failed to give this new language an adequate new formal construction. For that matter, the problem continues to be a crucial one today. A great many composers still continue to compose by means of old, established formulas, and do not realize that such a form as the sonata, for instance, was created as a function of tonality and of its potential development. Only three contemporary composers seem to have attached sufficient importance to this problem. They are Anton von Webern, Edgar Varese, and Wladimir Vogel.

The originality of Vogel's earliest works was apparent in his new formal procedures. His musical language was still an outgrowth of Busoni's. It was based harmonically on dissonant tonality; the writing was polyphonic, and the melody chromatic. But his construction showed a definite abandonment of the sonata form. He created a new form called *Ritmica*, consisting of a movement-construction based on the development of an initial rhythmic figure. In some ways this procedure is related to the rhythmic movement in Bach's concertos. Vogel, however, employs contemporary means, and his basic ideas are always modern in texture and in no way similar to the basic ideas of Bach.

VOGEL'S first important work in rhythmic idiom was *Two Etudes*, for orchestra, written in 1929-1930, the work that first brought world recognition to its composer. The two movements are entitled *Ritmica Funebra* and *Ritmica Scherzosa*. The moods of these movements are clearly indicated by the titles, and in each one the initial rhythm creates an atmosphere that is maintained throughout. His succeeding orchestral works—*Ritmica Ostinato*, and *Perpetuo Ostinato*—possess the same characteristics.

During the same period, Vogel composed his first dramatic work, a full-length oratorio, *Wagadu*, based on an African legend by Frobenius. The scoring of this work is, to say the least, original; it is written for soloists, full chorus, and five saxophones. Employing the formal principle of flowing movement and rhythm, *Wagadu* achieves a strong dramatic impact, and its atmosphere is often breathless. Strange and powerful sonorities are derived in masterly fashion from the instrumental background of the five saxophones. Because of its unusual scoring, this work has been performed only three times—in Basel and in Brussels, under Hermann Scherchen, and in London, by Albert Coates, over the BBC.

In 1933-34, Vogel composed *Tripartita*, for orchestra. This work is

a logical development of the experiments in his earlier compositions, and is the culmination of his search for satisfactory formal construction. As the title indicates, *Tripartita* consists of three sections, derived from the same basic material, and played without interruption. The middle section (*Adagio*) is, in the composer's mind, a cell from which the two other sections grow. An important subdivision in the first section is again a *Ritmica*, which here functions as the *Scherzo* of a symphony. *Tripartita* is an ingenious work, whose themes and ideas are interwoven with great logic. Its atmosphere is intensely dramatic in the fast sections and full of nobility in the slow ones. Vogel's ideas are never scholastic or dry; they always possess true inner expressiveness, and demonstrate that the calculated organization of such ideas is no impediment to their communicativeness.

IN 1936, Vogel composed a piece for piano, *Epitaph* sopra Alban Berg, in which he used the twelve-tone system for the first time. He approached this system not as a novice seeking new materials, but as a mature musician already familiar with the technique. Ever since his first meeting with Schönberg, he had never ceased to study and be impressed by the music of the chief twelve-tone composers. Vogel's ability to approach this language, not as one totally involved in it, but as a detached observer from the outside, permitted him to use it with clarity of purpose not always characteristic of the pure dodecaphonists.

In his two largest works—the *Violin Concerto* and his second large oratorio, *Thyl Claes*—Vogel demonstrates that the twelve-tone technique is not a revolutionary system, but rather a logical outcome of the exploitation of the chromatic scale. For that matter, the claim that the twelve-tone system constitutes a revolutionary development has never been advanced by Schönberg himself, but has been made by those among his followers who have been more interested in promulgating it as a theory than in using it as a means by which to compose. By placing primary emphasis on the nature of their material, these disciples have created a gap between the composer and the audience, since the audience wants to know for what purpose music is created and not by what process it is manufactured.

Vogel's *Violin Concerto*, a forty-minute work, makes use of two techniques. In the first two movements, chromaticism and a dissonant use of tonality prevail; the *Scherzo*, which ensues without pause, begins with a twelve-tone series, followed by its reversal. The second half of the concerto is rigorously constructed according to the rules of the twelve-tone system. Amazingly enough,

though the systems of tonality and twelve-tone atonality are generally assumed to be totally different in character, the listener does not feel this difference in Vogel's concerto. The new treatment follows the old so naturally as to offer evidence of the essentially non-revolutionary character of dodecaphony.

Another original facet of Vogel's approach to twelve-tone music appears in the last movement of the *Violin Concerto*. Here the composer deliberately adopts the exact rhythmic and contrapuntal patterns of the main allegro section of the Overture to Mozart's *The Magic Flute*. The melodic aspect of the theme is a twelve-tone series, developed after the Mozart model and used by Vogel as the subject of a fugue.

The *Violin Concerto* is the most deeply felt of Vogel's instrumental works. As in many other contemporary concertos, the soloist and the orchestra have equally important responsibilities. The first two movements are extraordinarily expressive, and presage the intense emotion of *Thyl Claes*; yet the structure of these two movements is quite as severe as that of the second half of the work, where the twelve tone technique is used. The themes are transformed in various ways, and are developed contrapuntally by both the soloist and the orchestra. The second movement, an *Adagio*, is introduced by a cadenza for the solo instrument, which is used not for display, but for its expressive qualities. The last two movements, with their vital rhythms, are strongly dramatic in character.

THE first performance of the *Violin Concerto* was given in 1938, by the Brussels Radio Orchestra, with Franz André conducting and the Swiss violinist Suzanne Suter Sapin as soloist. Vogel, who had come to Brussels for the occasion, was asked by the famous and unique reciting chorus, Les Renaudins, to write a work for its use. Choosing the subject of *Thyl Claes*, Vogel immediately began to compose the oratorio. The first part was finished in the spring of 1939, in Paris, where Vogel showed the writer that portion of the score. During the summer, he went to Switzerland, and the outbreak of war made it impossible for him to return to Paris. The score, which he had left in Paris, was lost during the war years and never found again. In 1940, Vogel started to work over again from the beginning, making a second version of the first part, and completing the entire oratorio in 1945.

*Thyl Claes* takes four hours to perform, and consists of two main parts, *Oppression* and *Liberation*. Vogel drew his subject from *La Légende de Thyl Eulenspiegel* et

(Continued on page 32)



# Boston Hears Ondes Martenot As Munch Leads Jolivet Work

Boston

THE symphony audience of this city made the acquaintance of Maurice Martenot's electronic instrument, the ondes martenot, at the Boston Symphony concerts of Nov. 4 and 5 at Symphony Hall. Mr. Martenot's sister, Ginette Martenot, now the foremost exponent of the ondes (as the inventor calls it), was soloist in the first American performance of André Jolivet's Concerto for Ondes Martenot and Orchestra. Charles Munch conducted.

The ondes martenot was heard in this country as far back as 1930, but not in its perfected form, with keyboard, until these concerts. Indeed, one portion of the instrument, a resonator, called a palme because it is shaped something like a palm-leaf fan, was finished only two weeks before the Martenots left France, and its first public hearing was in Boston. The ondes martenot has, I think, potential value as a musical instrument, especially when the palme is used, for the resonator livens and deepens the tone and dispels something of the dull, artificial quality characteristic of electrically produced sonorities. But the potentialities of the instrument will be realized only when composers get away from its versatile uses as a sound-effects mechanism and imitator of other instruments, and treat it as something individual. At present, the ondes martenot can play but one note at a time, although its response is so quick that it can play rapid tremolos and make them sound like a chord. Theoretically, the instrument can be developed to play chords, and I think it will not reach its full usefulness until that has been accomplished.

The concerto by Jolivet, a 45-year-old Parisian once identified with the Jeune France group, does not capitalize on the musical potentialities of the ondes martenot, except in the last movement. The first two go in for sound effects rather than musical patterns, and the concerto as a whole, or most of it, sounds either queer or downright ugly.

The program began with Mozart's Prague Symphony, K. 504, and ended with Brahms's Fourth Symphony; each received a wonderfully relaxed, lyrical, and absolutely clear performance.

Artur Schnabel opened the 1949-50 Richmond Celebrity Series at Symphony Hall on the afternoon of Oct. 30. His program, in observance of the Chopin centenary, was devoted to that composer's music. Beginning with the Andante spianato and Grande Polonaise brillante, Mr. Schnabel continued with the G minor Ballade, two études, some mazurkas, the G flat Impromptu, the B flat minor Sonata, and the A flat Polonaise.

Mr. Schnabel's playing made a long crescendo of eloquence, beginning after intermission. The A flat Polonaise came last, and though hackneyed by 10,000 mediocre keyboard wranglers, sounded really fresh and exciting. Nor had this listener ever heard the pianist muster more tenderness or beauty of tone than in his first encore, the lovely little Berceuse.

THE second concert in the Celebrity Series was given by Jennie Tourel, at Jordan Hall, on the afternoon of Nov. 6. The French mezzo-soprano was in her finest form, aside from some off-pitch singing during the first half of the afternoon. All her splendid intelligence, polish, and perceptive musicianship were on display through a list that ended, again in honor of the Chopin centenary, with three of the composer's Polish songs—My Beloved, Melancholie, and The Maiden's Wish. Ahi che forsi si mei, from Cherubini's Demofoonte; songs by Brahms, Strauss, Debussy, Liszt, and

Bizet; and arias by Handel, Offenbach, and Rossini completed the program. Paul Berl was the accompanist.

John Feeney, tenor, was another early season recitalist, appearing on the afternoon of Oct. 30, in the new John Hancock Hall, a spacious and acoustically excellent auditorium. Mr. Feeney sang well in his usual list of classic arias, songs, and Irish ballads; he was accompanied by Stuart Ross.

Roland Hayes was in superb voice when he made his annual appearance at Symphony Hall on the afternoon of Nov. 6. Joining with that sensitive musician, Reginald Boardman, who accompanies with the delicate feeling for ensemble of a sonata player, the tenor presented a carefully chosen program of songs and arias by Scarlatti, Arcadelt, Handel, J. C. Bach, Schubert, Richard Trunk, and others; and ended with a new cycle of Afro-American Work Songs, drawn from African and American sources and arranged by Frederick Hall.

The Cambridge Collegium Musicum is giving a Bach festival of three concerts, which will be presented in Sanders Theatre. Erwin Bodky, harpsichordist; Wolfe Wolfensohn, violinist; and Iwan d'Archambeau, cellist, the members of the group, gave the first program on Nov. 7, devoting their attention to The Musical Offering, and the Oboe and Violin Concerto. They were joined by James Pappoutsakis, flute; Klaus Liepmann, violinist; Eleftherios Eleftherakis, violist; Louis Speyer, oboist; Harry Kobialka, violist; and Jacobus Langendoen, cellist. The concerto is a reconstruction of the lost original version of Bach's Concerto for Two Harpsichords, in C minor.

Miklos Schwalb gave his annual piano recital, at Jordan Hall, on Nov. 9. From first to last, Mr. Schwalb's big, effortless technique and excellent musicianship afforded great pleasure. His program was a bit austere—the three sonatas of Beethoven's Op. 10; two Rachmaninoff preludes; Liszt's Au bord d'une Source; and Chopin's B minor Sonata.

Eunice Podis made her Boston debut at Jordan Hall Tuesday evening, Nov. 9, and proved to have a big, if somewhat undisciplined, technique.

THE season here has included two other recent events of importance. The first, at Jordan Hall on Oct. 13, was the local debut of Solomon. His program was solid—Bach's chorale prelude, Sleepers Awake, in the Busoni transcription; Mozart's B flat Sonata (K. 333), Brahms's Variations on a Theme by Handel; Chopin's B flat minor Sonata; Debussy's Voiles, Danse de Puck, and Ménéstrels; and Liszt's Mephisto Waltz.

Boston audiences always are polite, and usually cordial. For Solomon, when he had finished, they stood and cheered.

The second interesting event was the Boston premiere of the First Symphony by Leland Procter, who now teaches composition at the New England Conservatory. This was effected at the season's first free concert by the conservatory's student orchestra, with Malcolm H. Holmes conducting, at Jordan Hall on Oct. 20. Mr. Procter's work is in four short, compact movements—conventional in form, but brisk, healthy, and dissonant in a Hindemithian way. Mr. Procter evidently has a clear musical mind and a grasp of the orchestra, and he does not object to a tune.

The remainder of the program consisted of Mozart's Overture to The Impresario, and the suite drawn from Richard Strauss' score for Moliere's play, Le Bourgeois Gentil-



GET THEE BEHIND ME

Victor Alessandro, conductor of the Oklahoma Symphony, and 45 members of his orchestra have developed a novel plan for the presentation of intimate Little Symphony concerts in Oklahoma City, with the audience on all sides of the players. The Little Symphony, now celebrating its tenth anniversary, gives programs that are integrated with the twelve concerts by the full orchestra

homme, in memory of the composer.

The same night, Mischa Elman was producing his familiar, big tone across Huntington avenue in Symphony Hall.

CYRUS DURGIN

## Montreal Begins Orchestra Season As Defauw Directs

MONTREAL—The orchestra of Les Concerts Symphoniques, conducted by Désiré Defauw, opened its fifteenth season, on Oct. 18 and 19, in Plateau Hall. Two works on the program commemorated the centenary of Chopin's death—the composer's Piano Concerto in E minor, played by Rudolf Serkin, and the Funeral March, orchestrated by Sir Henry Wood, from his Sonata in B flat minor. In addition, Mr. Defauw conducted the Overture to Weber's Der Freischütz and Three Dances from Falla's The Three-Cornered Hat. The program ended with a fine performance of Beethoven's Third Piano Concerto by Mr. Serkin.

The orchestra concerts on Nov. 1 and 2 marked the North American debut of Rafael Kubelik, the Czech conductor. His impressive baton technique and musicianship were displayed in Berlioz' overture, The Roman Carnival; Smetana's The Moldau; and Brahms' First Symphony. As a novelty, he offered the skillfully written Double Concerto, for two string orchestras, piano and tympani, by his countryman, Bohuslav Martinu.

On Nov. 15 and 16, Mr. Defauw again conducted the orchestra, and the soloist was Pierre Fournier, who played Schumann's Cello Concerto. The program included Elgar's Cockaigne overture; a new, well-scored work called Kaleidoscope, by a young Canadian composer, Pierre Mercure; and Rachmaninoff's Second Symphony.

One of the major events of the fall season was a series in which all of Beethoven's seventeen quartets were played by the Loewenguth Quartet. The six concerts in the cycle were presented by George Robert at Les Compagnons Theatre. La Société Pro Musica opened its second season, at the Ritz Carlton, on Oct. 23, with a concert by the Pro Musica Antiqua group, from Brussels. Its second program, on Nov. 20, was given by the Paganini Quartet, assisted by Julius Baker, flutist.

GILLES POTVIN

## Freccia Leads As New Orleans Orchestra Opens

NEW ORLEANS.—An all-orchestral program opened the season of the New Orleans Symphony, conducted by Massimo Freccia, with the local premiere of Villa-Lobos' Uirapuru as one of its noteworthy items. The following week Benno Moiseiwitsch was soloist with the orchestra, playing Beethoven's Third Piano Concerto. At this concert the pianist and conductor were cordially received, the latter both for his accompaniment to the concerto and for his reading of Respighi's The Fountains of Rome. Following the second concert, a reception was given for the orchestra's new president, Irving L. Lyons.

Two operas, The Barber of Seville and Salome, presented by the New Orleans Opera House Association, have earned much praise for that organization and its two heads, Hugh M. Wilkinson, president, and Walter Herbert, general director. Rossini's opera, given on Oct. 27 and 29, had in the cast Virginia MacWaters, Lorraine Wright, Gabor Carelli, Igor Gorin, Gerhard Pechner, Valfredo Pattachi, and Mr. Dabdoub. Mr. Gorin as Figaro and Mr. Pechner as Dr. Bartolo shared the honors of the occasion, and the chorus showed the good training of Madeleine Beckhard.

Salome, presented on Nov. 10 and 12, was an impressive achievement for all concerned, including Astrid Varnay's magnificent performance of the title role, Frederick Jagel's excellent Herod, Lawrence Tibbett's worthy Jokanaan, Brian Sullivan's fine Narraboth, Mary Krete's communicative Herodias, and Walter Herbert's able reading of the difficult score. Smaller roles were sung by Marietta Muhs, Mr. Dabdoub, Mr. Harun, Mr. Treigle, Mr. Caruso, Mr. Garey, Mr. May, Mr. O'Neal, Mr. Feux, and Mr. Theard. Stravinsky's ballet, Petrouchka, preceded the opera at both performances, with Jean Kinsella, Peter Gennaro, and Charles Arnett dancing the leading parts. Mr. Herbert conducted, and Lelia Haller was the capable ballet mistress.

Opera also opened the Philharmonic Society series, of which Corinne Mayer is president, when the Charles L. Wagner Opera Company presented pleasing performances of Cavalleria Rusticana and Pagliacci.

HARRY B. LOEB

# Regina—Yet Another Opera On Broadway

By CECIL SMITH

WITH the presentation of Regina, Marc Blitzstein's musical setting of Lillian Hellman's play, *The Little Foxes*, at the 46th Street Theatre, the Broadway stage has made another of its periodic forays into the domain of serious opera. Out of skepticism toward the willingness of the large theatre-going public to purchase tickets for anything described as an opera, Cheryl Crawford and Clinton Wilder, the producers, have been careful to describe Regina as a "musical drama." Actually, however, the euphemism fools nobody, since—as the first-night newspaper reviewers were quick to observe—Blitzstein's whole method of treating his materials is basically that of the opera composer. For Regina is not a standard "musical," with interpolated songs and dances, nor is it an artificial montage of dramatic narrative and superimposed musical effects, like Kurt Weill's and Maxwell Anderson's *Lost in the Stars*. It is an opera, pure and simple, with the characters singing their lines (more, at least than they speak them), with a unified and through-composed score, and with formally developed arias and ensembles.

The external features of Regina are, for the most part, extremely prepossessing. Horace Armistead, whose décors for *The Medium* and for the Ballet Society production of the Richard Arnell-Fred Danielli ballet, *Punch and the Child*, have been among the most distinguished recent contributions to the art of stage investiture, has designed a handsome early-twentieth-century period setting that employs a revolving stage ingeniously to change the angle of vision, and therefore the psychological emphasis, in the successive scenes. Aline Bernstein has costumed the play harmoniously, and with a skill and good taste that preserve the essential style of Southern dress half a century ago without thrusting its eccentricities upon one's attention. Robert Lewis, a gifted and sensitive stage director who first entered the musical arena with *Brigadoon*, has devised the action with an honesty, a directness, and a sense of pace and dynamics that might well provide an object lesson for many a more experienced operatic regisseur. Maurice Abravanel, a sure craftsman in the Broadway métier, conducted at the opening performance and for the subsequent fortnight, before turning the task over to Emanuel Balaban in order to begin his season with the *Utah Symphony*.

JANE PICKENS, as Regina Giddens, cuts a handsome figure in the role played by Tallulah Bankhead in Miss Hellman's original play. Brenda Lewis, in excellent vocal estate, appears as the frightened Birdie Hubbard, the character depicted by Patricia Collinge in the spoken version. Priscilla Gillette, as Regina's daughter Alexandra, and William Wilderman, as Regina's husband Horace, carry the other chief vocal responsibilities.

But all the advantages of imaginative, technically expert production and of a prepossessing cast do not save Regina from the ravages of the commonest operatic affliction. It has libretto trouble. Miss Hellman conceived *The Little Foxes* as a swift, curt, condensed, even brutal, exposition of the machinations of Regina, who pushed aside or trampled down everyone in her path as she sought, by fair means or foul, to attain wealth and social position. The play was vicious in temper, deriving its power from the forthrightness with which Miss Hellman wrote its lines and pointed up its plot situations, and the astuteness with which she timed



Jane Pickens in the title role of Marc Blitzstein's musical version of Lillian Hellman's play, *The Little Foxes*



Priscilla Gillette (Alexandra), William Wilderman (Horace), and Brenda Lewis (Birdie) in a scene from Regina

its events. Except in the tender interludes devoted to Birdie and Alexandra, it moved ahead like a battering ram, tolerating no discursiveness, no decorative effects that might lessen its heartless drive. The tone and manner of the play were the tone and manner of its central figure; its chilling ruthlessness was the projection of Regina's own harsh nature.

IN order to transform this singularly hard-bitten drama into an operatic libretto, Blitzstein has amplified it with rhyming lyrics of his own authorship. He has also catered to the audience by transforming the second-act party (now transferred to the end of the first act in a version that condenses the three acts of the play into two), most of which originally took place offstage as an evocative background for the downstage dialogue, into a conventional ball scene that suggests Eugen Onegin, with Anna Sokolow's ballet dancers intermingling with the guests. He has also introduced, for purposes of local color and musical variety, a little group of players, singers and dancers who interpolate some charming but irrelevant satiric reconstructions of early New Orleans or Memphis jazz.

By these changes and elaborations the libretto disperses half the force of the play. In a measure, Blitzstein himself appears to have recognized the danger of tampering with Miss Hellman's dialogue, for most of Regina's lines are left intact. But he confesses an inability to deal musically with her character, for a large share of her lines are not sung, but are spoken against a background commentary of orchestral music. At times the result of this intermixture of speech and song (which he also employs with some of the other principals) is strange and unconvincing, as when Regina and Birdie carry on a conversation in which Regina speaks and Birdie replies by singing.

In sum total, Blitzstein reveals scant gift for the use of music to point up and intensify dramatic situations and to define idiosyncrasies of character. The music of Regina is best when it is least necessary to the fundamental purposes of the play, and it is weakest, and sometimes nonexistent, in moments of tension and climax. The jazz interludes, which reveal some of the acidulous wit of *The Cradle Will Rock*, constitute the

happiest single feature of the score; dramatically, they might well be dispensed with, since they impede the forward movement of the plot and destroy the sense of cumulative psychological intensity. Birdie's two sentimental arias are charming, in a conventional Puccini vein unlike anything else of Blitzstein's except certain passages in the *Airborne Symphony*; but because they are emotionally appealing and lie well for the voice, they tend to dominate a score in which the more urgent passages are musically trifling and inept. Similarly, another of the most rewarding spots is a lyrical trio for Birdie, Alexandra, and Horace, written with a sweetness and grace that call to mind the little quartet sung by Ellen, Auntie, and the two Nieces in Britten's *Peter Grimes*. But when the libretto calls for the revelation of stronger passions, Blitzstein runs away from the responsibility and, as much as possible, lets Miss Hellman's dialogue carry the burden. As a consequence, he is in the paradoxical position of attracting to his opera (which is a box-office success) the people who have heard that Regina is a good show, and not hard to take. From the point of view of commerce, this is no doubt very pleasant for both Mr. Blitzstein and his producers; but it is not profitable to his reputation as a serious composer. Nor is Regina, when all is said and done, much of a contribution to the growth of American opera, for it sidesteps the focal area of dramatic expression, which is the area in which any comparison with the successful operas of the past must inevitably be made.

MISS PICKENS' impersonation of Regina mirrors the weakness of the opera itself. Until now a singer of popular music, she has not developed the resources of inflection and nuance that might have enabled her to improve upon the implications of her music. In action a handsome but pale reflection of Miss Bankhead, and in vocalism a pale substitute for a mezzo-soprano of the specific gravity required for opera, she makes the presentation of the central role as weak as the writing of it. Miss Lewis carries off the first honors of the performance, partly because she is provided with music that is worth singing, and partly because she sings it with freedom, tonal beauty, and a good deal of inwardness. Visually,

however, her Birdie is aside from the point, for she misses the frail flutteriness implicit in the character, and she has not developed as communicative a range of movement as she used in the City Center production of *Salome*. Priscilla Gillette sings prettily but colorlessly as Alexandra, and William Wilderman makes pertinent use of the staples of operatic delivery as Horace. The others in the cast, reasonably well cast as actors, though in no instances rivalling their predecessors in the spoken play, offer little or nothing of importance in the way of singing. They are, for the record, Lillian Brown, William Warfield, Philip Hepburn, David Thomas, Russell Nye, Donald Clarke, George Lipton, Clarisse Crawford, Lee Sweetland, and Peggy Turnley. In the party scene, Marion Curley plays the piano and Alfred Brunning the violin.

## Community Concert Representatives Meet

The nineteenth annual conference of officers and representatives of Community Concert Service with the managers and artists of Columbia Artists Management, Inc., began on Nov. 28, at the St. Regis Hotel. Lawrence Evans, president, and Frederick C. Schang, senior executive vice-president of Columbia Artists Management, presided at a luncheon given by the managerial divisions in honor of the Community Concert division of the organization.

The conference will continue through Dec. 11. Carl Fischer Concert Hall will be the scene of conference sessions as well as recitals by some fifty Columbia-managed artists in programs called Half-Hours with Your Artists. Ward French, president of Community Concerts, and founder of the plan, will preside at many of the conference sessions, and there will be talks by authorities on various aspects of musical life.

The sixty Community Concert representatives, who spend their time the rest of the year organizing and running campaigns for over a thousand concert associations in the United States, Canada, and Mexico, will attend concerts at Carnegie Hall and Town Hall, opera performances at the Metropolitan, and numerous parties at the homes of artists.

# Chamber Art Society Presents Memorable Stravinsky Program

By ROBERT SABIN

A MEMORABLE evening of music by Igor Stravinsky, mostly unfamiliar, was given by the Chamber Art Society, conducted by Robert Craft, in Carnegie Hall, on Nov. 21. The program opened with the Pulcinella Ballet Music, in the first American performance of the complete score. W. H. Auden then read three of his poems—Prime, Memorial for the City, and Atlantis—after which the concert continued with the Four Etudes for Orchestra, an American premiere; the cantata, Le Roi des Etoiles, also heard for the first time in the United States; and as a climax, Perséphone.

It is deeply shocking that so much superb music by an established contemporary master should have remained unheard so long in this country. Even the most recent of the novelties has been available for twenty years; and Perséphone, one of Stravinsky's greatest works, is still unknown to the American music public at large, fifteen years after its creation. Mr. Craft deserves the gratitude and enthusiastic support of every sincere believer in living music for his labors in combatting this state of affairs. He conducted carefully, as Stravinsky himself does, with scrupulous observance of the precise rhythmic divisions and phrases and completely without frenzy or rubato. The performances were adequate rather than brilliant, and there were some minor slips; but they were always intelligent, correct in style, and quite good enough to enable one to enjoy the magnificent wit, originality, and beauty of the amazingly wide range of music on the program.

Pulcinella, in its original scoring for orchestra, with incidental solos for soprano, tenor, and bass, is one of the most successful evocations of a classical style by a modern master. It never violates the delicacy and thematic charm of its Pergolesi "originals," yet it is completely Stravinsky's in every bar. The wonderful transparency of the scoring, the bubbling humor, rhythmic fancy, and the incessant play of color and emotional nuance in the work make it ideal for dance. It is almost as delightful in concert, and should be a standard work on our programs, in its complete form. Sara Carter, soprano, William Hess, tenor, and Leon Lishner, bass, the vocal soloists, all had the taste to integrate their incidental solos with the work as a whole.

THE Four Etudes for Orchestra, brief studies in color, texture and rhythm, have an interesting history. The first three, entitled Danse, Excentrique, and Cantique, were originally conceived as the Three Pieces for String Quartet, in 1914. Stravinsky arranged the first two for orchestra in 1918, and all three in 1929. The fourth of the Etudes, called Madrid, was originally a piece

for pianola. The string quartet pieces sound very differently in the orchestral arrangement, yet they lose nothing by the transformation. They are extremely concentrated, one of the few examples of true musical epigrams in the repertoire. The first one, Danse, achieves almost as much hypnotic force in its few measures as Ravel's Bolero with its battery of percussion and long crescendo. The second and third titillate the ear with complex, yet always precise and convincing, devices of harmony and rhythm. Madrid is a delicious summary of Spanish coloring as employed by non-Spanish composers, half serious, half parodistic, with suggestions of Spanish dance, street vendors' whistles, and the mysteries of the night. Thanks to Stravinsky's tremendous powers of organization, this mélange is perfectly unified.

The cantata, Le Roi des Etoiles, for male voices and orchestra, to a mystical poem by the Russian writer, Balmont, was composed in 1911. It is dedicated to Debussy, and reveals more than a trace of his influence. There is even a resemblance to Schönberg in the subtle chromaticism of the harmony and the texture of the piece. The music reflects the symbolical imagery of the verse, "His eyes are like stars, like fires furrowing space. His countenance is like the sun at high noon. The luminous tints of the sky—purple, azure and gold—embroider the gorgeous robe he wears for his rebirth among us. Thunder rolls round him in a desolate sky heavy with storms." This gorgeous, romantic, decadent music reveals a side of Stravinsky's genius that has become obscure through his own polemics and his later style of restrained and almost austere economy. It has an emotional intensity that would endear it to the least intellectual of audiences, yet it is superbly constructed, without a wasted note or instrument. The Princeton University Chapel Choir struggled manfully and well with the fiendishly difficult choral parts. But to ask a group of healthy American boys to sing music like this is like requesting Kate Smith to be soloist in Pierrot Lunaire.

PERSEPHONE is so rich and so satisfying as a concert work, that it seems hard to imagine it as a melodrama, with dancing and miming. Yet it was commissioned as such by the French dancer, Ida Rubinstein, who performed it for the first time at the Paris Opéra, on April 30, 1934. The text is a poem by André Gide, after the Homeric Hymn to Demeter. In this present performance, Vera Zorina took the part of Perséphone, which was reduced to a speaking role. William Hess sang the solo part of Eumolpus, who narrates and comments upon the action; and the Bryn Mawr Choir and Princeton University Chapel Choir sang the choral parts.

Stravinsky, who has published more nonsense about his own music than any of his commentators, remarked in a manifesto issued before the premiere of Perséphone: "I must warn the public that I loathe orchestral effects as a means of embellishment. They must not expect me to dazzle them with seductive sounds. I have long since renounced the futilities of 'brio.'" Now it is true that Perséphone is a work in the classical spirit, worthy of Gluck in the simple majesty of its lines and the spacious nobility of its choruses. But it is full of ravishing orchestral effects, some of which are obviously for embellishment, and it dazzles the listener with some of the most seductive sounds to be found in any music of our century. Stravinsky has captured the lucidity,



HONOR TO THE OLDER GENERATION

Daniel Gregory Mason (third from left), points to a passage in his First Symphony, performed for the first time in its revised version in Rochester, N. Y., in the first concert of the 25th year of American Composers' Concerts. The on-lookers are Howard Hanson (left), director of the Eastman School of Music; Carl Anton Wirth; and William Brandt. Mr. Mason completed the revision last summer

the emotional perspective and the faultless balance of the eighteenth-century masters in this work. Yet he has not hesitated to use characteristic twentieth-century idioms of rhythm and harmony. There is an almost jazz-like swing to some of the choruses, which in no way invalidates their stately beauty. The part of Eumolpus is tremendously dramatic and almost impossible to sing. Mr. Hess revealed splendid musicianship in it, even if he found some of its terrifying leaps from the low to the high register and some of its sustained high passages extremely hard to encompass. Miss Zorina spoke her lines in a wooden, sing-song fashion, nor was her French diction above reproach. The chorus and orchestra would obviously have profited from more rehearsal. Yet one was so grateful to Mr. Craft for an opportunity to hear this deeply moving score that one gladly wrote off the blemishes in its interpretation.

ANY one of the four major modern works on Robert Craft's program at Town Hall in Oct. 22 would have provided the core for an important concert. All four—Stravinsky's Renard; Mozart's Clarinet Concerto, K. 622, played by Reginald Kell; Falla's Harpsichord Concerto, exquisitely played by Sylvia Marlowe; and Alban Berg's Chamber Concerto, for piano, violin, and thirteen wind instruments—made a musical banquet. And as is often the way with banquets, there was too much to be adequately digested.

After opening with Stravinsky's slight but charming Suite No. 1, for small orchestra, Mr. Craft proceeded with the cantata Renard, in which the tenors, (Robert Harmon and William Hess), and the basses (William Gephart and Leon Lishner) seemed far better rehearsed and more at ease than did the instrumentalists.

Stravinsky's Preludium, for piano, and his Canon, for two voices, subtitled "hommage à Nadia Boulanger" were omitted because of eleventh-hour copyright troubles; but Arthur Berger's Duo for Violin and Piano was given its first performance, with Joseph Fuchs and Leo Smit as soloists. Mr. Smit was a glib—and often eloquent—pianist in this work, and Mr. Fuchs gave an authoritative, if cool, performance in the violin role. The piece is a strange one, at once erudite and moving; the two instruments maintain a stylistic distance

from each other that gives variety and tension, the violin playing with an expressive melodic flow, and the piano being active in its more percussive aspects. Berger's rather over-dedicated style gains greatly with the inclusion of a real melodic interest, and his disciplined and idiomatic treatment of the violin part makes his piece a fine, if austere, one for the violin repertoire.

THE Mozart concerto fell apart a little, because of Mr. Craft's faulty sense of pause durations. He lost the tension; and even the excellencies of Reginald Kell's clarinet playing could not quite retrieve the illusions lost. Falla's Harpsichord Concerto has long been considered one of the masterpieces of our century, although the admirers of its texture are almost equalled by those who object to its lack of cohesion.

Its structure is essentially neo-classic, its idiom evokes many echoes—of Scarlatti; of the guitar aesthetic; of the Spanish Saeta, the raucous Good Friday music of any Spanish town; or of the music of the church. Sylvia Marlowe gave it one of her finest performances.

The closing item—a taxing one for a fresh audience, and an endurance test for a tired one—was Berg's Chamber Concerto. The organizers of the succeeding concert were gesticulating from the wings by the time Mr. Craft reached the final repeat, and though it stopped right there, the musical texture of the piece is such that it could easily have stopped anywhere, with only Berg initiating the wiser.

P. G.-H.

## Koussevitzky Engages Howard Shanet for Tour

Serge Koussevitzky has engaged Howard Shanet to serve as his assistant during his forthcoming European tour. Mr. Shanet, a member of the music faculty of Hunter College, has been associated with Mr. Koussevitzky for the past three years, as both student and conductor at the Berkshire Music Center in Tanglewood, Mass. Last September he served as Mr. Koussevitzky's assistant for concerts in the Hollywood Bowl. Mr. Koussevitzky and Mr. Shanet will begin their tour in Cuba in January, continue through Israel, Italy, Belgium, and France, and will end it in England in June.

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### Dodecaphonic Drama

After completing the article on Wladimir Vogel, the Swiss twelve-tone composer, that appears elsewhere in this issue, Abraham Skulsky purged his emotions by writing the following scene from an opera entitled *Four Saints in Twelve Tones*, which he submits with appropriate apologies to Gertrude Stein and Virgil Thomson:

COMPERE: Scene Twelve.

SAINT HERBERT: If five thousand composers could be killed by blowing a trumpet, would it be done?

COMPERE: Saint Olin not interested.

SAINT ABRAHAM: Saint Wladimir half seated and half standing, sat sat and sat and stood stood and stood in the shade of his piano and composed.

CHORUS I: Composed how.

CHORUS II: Composed what.

ALL: Composed not.

SAINT CECIL: And when Saint Wladimir standing and not seated would compose a series how many tones would he put in it.

SAINT ABRAHAM: Twelve tones.

CHORUS I: Twelve tones a series.

COMPERE: Saint Olin not interested.

SAINT VIRGIL: A series twelve tones can be made of seven tones reversed and not reversed.

SAINT CECIL: Not reversed as reversed.

SAINT OLIN: A series a scale.

SAINT VIRGIL: A scale not a series.

SAINT ABRAHAM: A series and intervals.

CHORUS II: Intervals not a scale.

COMPERE: Scene twelve.

COMPERE: Saint Olin not interested.

SAINT OLIN: Saint Igor in the grass, alas, surrounded and not seated, a scale major and minor, minor and not major, mixed and fixed.

CHORUS: Saint Cécil, Saint Abraham, Saint Virgil, Saint Herbert, Saint Igor, Saint Arnold, Saint Wladimir seated and not surrounded.

COMPERE: Scene one.

ALL: Saint Igor won.

COMPERE: Scene two.

ALL: See and do.

COMPERE: Scene three.

ALL: Saint Arnold and free.

COMPERE: Scene four.

ALL: Give us more.

COMPERE: Scene five.

ALL: To derive.

COMPERE: Scene six.

ALL: Mix and fix.

COMPERE: Scene seven.

ALL: Composers in heaven.

COMPERE: Scene eight.

ALL: See and wait.

COMPERE: Scene nine.

ALL: Melody mine.

COMPERE: Scene ten.

ALL: No tonic then.

COMPERE: Scene eleven.

ALL: Nearly given.

COMPERE: Scene twelve.

CHORUS I: Twelve a scale.

CHORUS II: Twelve a series.

ALL: A series a scale—a series a scale—Tones twelve—Twelve tones—Tones tones tones tones and tones.

COMPERE: Scene thirteen.

### Bal Masque

New Yorkers will attend their first masked ball in many years—at \$25 a head—when the Philharmonic-Symphony Society gives its *Bal Masqué* in the Grand Ballroom of the Waldorf-Astoria on Dec. 15. Permission to give the ball had to be obtained from Mayor William O'Dwyer, who plans to attend if his siege in the hospital is over by that time. The festivities will begin with dinner, at 8:30, after which Dimitri Mitropoulos will conduct the Philharmonic-Symphony for an extravaganza sponsored by Elizabeth Arden, staged by her designer, Castillo (who made the Ballet Russe de Monte Carlo costumes for Antonia Cobos' ballet, *Madronos*), and studded with diamonds from Van Cleef and Arpels. Todd Duncan will sing songs from *Lost in the Stars*, the Kurt Weill-Maxwell Anderson musical tragedy in which he is currently appearing. At eleven o'clock the dancing will begin, with music furnished by Meyer Davis and his orchestra. Since the affair will be televised by the Columbia Broadcasting System, the sponsors of the ball insist firmly that nobody (not even James C. Petrillo, who plans to come) will be admitted without a

mask. Costume, domino, and evening clothes are all acceptable forms of dress, but nobody will be allowed to reveal his face.

### Melisande in Chicago

What does Mary Garden talk about in the lectures she is giving on her "homecoming" tour? The most vivid and detailed account we have seen was set down by our Chicago correspondent, William Leonard, in his daily column in the *Chicago Journal of Commerce*.

"The incomparable Mary Garden, vivacious and charming in a jaunty velvet toque with green feathers, a red jacket and a plaid skirt she identified as the Ferguson tartan, returned to Chicago yesterday and delighted a gathering of reporters at a press conference on the stage of Orchestra Hall. Too canny a Scot to reveal portion of the lectures she will give next Wednesday at the Casino Club under the auspices of the American Aid to France Committee, or in her 'official Chicago homecoming' Dec. 5 at Orchestra Hall, Miss Garden treated every other subject tossed her way by a fascinated circle of scribes seated in the chairs usually occupied by the Chicago Symphony viola section.

"She plans to scold Chicago 'for letting opera down,' but has no prepared script. 'If the audience is charming,' she said, 'I will be, too. If they're not, I won't be: so we'll just have to see.'

"She recalled old faces and names, said Chicago hasn't changed much in fifteen years, kidded a photographer for trying to snap a shot of her legs, asserted she doesn't sing 'even in the bathtub' any more—and made one realize that a spark went out of grand opera when she retired to her birthplace at Aberdeen, Scotland.

"I brought 16 modern operas to Chicago," she recalled, 'to make this the opera center of the world. I come back, and there's no opera

or opera company.' Samuel Insull's moving of opera from the Auditorium to his Civic Opera house was fatal, she declared without qualification.

"What about television as a medium for opera? 'Dreadful! They televised me disembarking when I arrived, and I looked like one of those women in Aberdeen who open the fish.'

"Which role was her favorite? 'Whichever I was singing at the time, although I have a fondness for *Salome* because of the fight it started. And by the way, how are my dear police?'

"Why does she look so stunning at 72? 'I never take dinner. I think dinner is a dreadful thing.'

"Will she talk about men? 'I don't know anything about men. I never married any of them. I never needed one to buy me anything. I bought things for myself.'

"Does she have any hobby? 'Bridge! And for money, too. I won on Papa Truman, by the way; I was the only one in Aberdeen who "voted" for him, but I collected twenty pounds when he was elected.'

"What did she think of Kirsten Flagstad? 'The greatest in the world—in fact, the only voice in the world today. I've never heard a voice like hers.'

"And so, out for some shopping and visiting, leaving us with mingled feelings of pleasure and regret."

### Drive-In Concert

Mark down Nov. 13, 1949, in the chronicle of American musical experimentation as the date of the world's (and Texas') first drive-in symphony concert. Ezra Rachlin, the newly appointed conductor of the Austin Symphony, dreamed up the idea of hiring the Chief Drive-In Theatre, on the outskirts of Austin, for a Sunday afternoon popular concert, and charging \$1.50 a car, with a higher price for wagon or mule trains. Parked in their separate stalls, and listening through individual loudspeakers, the patrons heard such pieces as Sibelius' *Finlandia*, Strauss' *Emperor Waltz*, as well as ballads and musical-comedy songs sung by Betty Jean Kimble. To create an informal atmosphere, the orchestra players wore blue jeans and sun-glasses, and the girl ushers dispensed programs "from atop the area's most photogenic horses." A group of University of Texas students arrived in hay-wagons. The concert was the only one of its kind scheduled for this fall, since the Texas Indian summer cannot be depended on after mid-November. Next spring, however, Mr. Rachlin plans to offer a whole series.

### Unlucky Thirteen

When the editor of *Opera News* asked Fritz Reiner, vacationing in Switzerland, to make a statement in connection with the death of Richard Strauss, the Metropolitan conductor cabled: "Strauss' last letter, thanking me for the wonderful success of *Salome*, asked me to remind the Metropolitan that besides *Salome* and *Rosenkavalier*, he has written thirteen other operas. I am doing it now."



MILKEL

Mephisto

# ORCHESTRA CONCERTS

## Britten and Pears Appear with Little Orchestra

Little Orchestra Society. Thomas Scherman, conductor. Benjamin Britten, guest conductor. Peter Pears, tenor. Town Hall, Nov. 7:

Introduction and Allegro, for string quartet and orchestra ..... Elgar  
Kammersymphonie, E major, Op. 9, for 15 solo instruments ..... Schönberg  
Suite of Songs from Orpheus  
Britannicus ..... Purcell  
(Arranged by Benjamin Britten)  
(First performance in New York)  
Les Illuminations, for tenor and orchestra ..... Britten  
Symphony, A major ..... Boccherini

Mr. Scherman turned over the middle portion of the Little Orchestra's second program to Benjamin Britten and Peter Pears, the English visitors who had made their American debut as a recital team in the same hall on Oct. 23. In *Les Illuminations*, the cycle of Arthur Rimbaud "prose poems" for which Mr. Britten composed a musical setting in 1940, with Mr. Pears in mind as the official interpreter, the two musicians achieved the complete unity of purpose and inflection that can come only from years of close association. The limitations of Mr. Pears rather dry and pinched voice were easily overlooked in so sensitive a performance as his, and under Mr. Britten's urging, the orchestra played with an eloquence it has seldom, if ever, manifested before.

*Les Illuminations* is one of Mr. Britten's most satisfying works. Though the Rimbaud poems are highly emotionalized in tone and abound in the sort of pictorial imagery that often tempts composers to become trivially representational, Mr. Britten has handled them with complete genuineness. He employs a wide, and often quite novel, range of instrumental and harmonic effects, but the score of *Les Illuminations* manifests none of the surface trickery that obtrudes itself in so many of the

composer's more recent compositions—even in the otherwise impressive *Spring Symphony*. These songs were written for the sake of the sense of the words and the sentiment of the musical ideas; the French prosody is skillful, and none of the externals of the music detract from its melodic sincerity and central concern with poetic values.

Mr. Britten's realization of the Purcell songs, from the figured basses in the original edition, combines a feeling for historicity in the treatment of harmony and counterpoint with a scoring that makes the music effective in contemporary orchestral terms. The songs themselves are highly original, and often startlingly free, in both their musical organization and their scansion of the texts. They offer additional proof, if any is necessary, that Purcell's music is still too little known to modern audiences. Mr. Pears sang the five songs earnestly and honorably, but without the felicity with which he approached *Les Illuminations*.

Mr. Scherman, in his share of this diversified evening, put us in his debt by reviving the eloquent *Introduction and Allegro* of Sir Edward Elgar, an all but forgotten work whose attractiveness and fine workmanship entitle it to be compared to the *Enigma Variations*; repeating the Schönberg *Kammersymphonie*, which he had presented last year; and making known (whether for the first time in New York, nobody seemed to be sure) a vivacious if lightweight *Symphony in A major* by Luigi Boccherini. Unfortunately, Mr. Scherman had insufficient mastery of the requisite rubato style of conducting to be able to project the free ebb and flow of the Elgar music; he had not yet begun to cope, even on a purely grammatical level, with the problems of balance and logical articulation among the fifteen solo instruments of the difficult Schönberg work; and he



Wide World

## MONDAY PAINTERS OF THE PHILHARMONIC

Members of the New York Philharmonic-Symphony Painters' Club, who call themselves "Monday painters" because Monday is their weekly free day, exhibit an assortment of their works at the Carnegie Hall Art Gallery. Front: Michael de Stefano (left) and Frank Gullino, violinists. Rear: Raymond Sabinsky, viola (left); William Namen, French horn; Leopold Busch, violin; David Katz, viola

treated the Boccherini symphony stiffly and superficially, permitting the players to make bad attacks and to play seriously out of tune.

C. S.

## National Orchestral Association, Nov. 7

National Orchestral Association. Leon Barzin, conductor. Lili Kraus, pianist. Carnegie Hall, Nov. 7:

Overture to *Anacreon* ..... Cherubini  
Symphony No. 1, C major ..... Bizet  
Piano Concerto, A minor ..... Schumann  
Prelude to *Die Meistersinger* ..... Wagner

There was great or delightful music aplenty when the National Orchestral Association gave its opening concert of the new season, under the ceaselessly mobile direction of Mr. Barzin, who led his young players through a suc-

cession of performances which, if not the last word in technical finish, were energized by the communicative enthusiasm that pervaded them. It was a rewarding experience, for instance to hear Bizet's verdant little symphony, which has become, one remarks with gratitude, something like a standard feature of the concert repertoire. No doubt it ought to have a volatile, mercurial quality of playing that presupposes standards of execution the young people of the Association can hardly boast. But one cannot question the relish they brought to this effervescent *oeuvre de jeunesse*. All the same, one would have thanked Mr. Barzin if he had refrained from expanding the bulk of the beautifully proportioned parti-

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# RECITALS

## New Friends of Music Town Hall, Nov. 6, 5:30

The New Friends of Music, having made an obeisance to Bach at their first concert of the season, reverted to the string quartet for their second. As so often in the past, the members of the Budapest Quartet were the ministering angels, beginning with Brahms' A minor Quartet, Op. 51, No. 2. When that had been dispatched, the four artists were joined by Milton Katims, violinist, and addressed themselves to Mozart's E flat Quintet, K. 614. Lastly, there arrived Benar Heifetz, cellist, and the audience was treated to Brahms' G major Sextet, Op. 36.

It was a long concert and a serious one, even despite that yeasty quintet that Mozart composed in the last year of his life for some unidentified Hungarian amateur. The playing of these works was civil, sober, and in good taste. It is useless to deny that the Budapest artists have been known to play with a tone of more richness and a wider range of nuance. It is not necessarily a sin against the best traditions of chamber music if a performance exhibits a really enlivening style. There was a good deal of

decorum and restraint in the playing heard on this occasion, which one would have been glad to exchange for a little more over-all stimulation—not to mention fewer lapses from pitch. By and large, the afternoon was doubtless good for the soul even if it may not haunt the memory.

H. F. P.

## Fritz Magg, Cellist Natasha Magg, Pianist Times Hall, Nov. 9

One looks forward with pleasure to hearing the Maggs soon and often. It became clear at once that this pair has deeply pondered the various problems of sonata performance and reveals an uncommon degree of artistic sympathy. Furthermore, they are unremittently serious, admirably equipped from a technical standpoint and extremely musical. Earnestness and experience pervade everything they do.

Fritz Magg studied in Central Europe and in Paris, was first cellist of the Vienna Symphony at 20, and later a member of the Gordon Quartet. Natasha Magg, his wife, is the daughter of the former Vienna concert manager, George Kugel. She was a pupil of the late composer, Franz Schmidt, and of Emil Sauer. She has concertized extensively abroad and in this country, with and without her husband and was heard at the Coolidge Festival in Pittsfield, Mass. It was not till this occasion, however, that the couple had appeared in New York.

The program began with Brahms' great Sonata in F, Op. 99, and continued with Beethoven's twelve Variations, for cello and piano, on Papageno's song, *Ein Mädchen oder Weibchen*, from Mozart's *The Magic Flute*. Bach's Sonata in D (the sec-

ond of the three originally for clavier and viola da gamba) opened the second half of the evening, which closed with Stravinsky's *Serenata* and Taranella and Debussy's *Sonata* for Cello and Piano.

Mr. Magg's cello playing is sound from the standpoint of intonation and his tone has quality and warmth, though he does not strive for big volume or primarily sensuous elements. His approach is always vital, even impassioned, as became clear at once from his stirring approach to the exuberant *Sonata* of Brahms. Natasha Magg's piano performances have an outright virile quality and are founded on an unexceptionable musicianship, even if her style does not greatly suggest the influence of Emil Sauer. One had in several cases the impression that the artists had not completely gauged the acoustics of Times Hall. Under the circumstances Mrs. Magg might better have played with the piano lid completely closed.

H. F. P.

## Abba Bogin, Pianist Town Hall, Nov. 9

For his second New York recital, Mr. Bogin, a Naumburg award winner in 1947, chose a program that contained Bach's *Organ Prelude* and *Fugue in D major* (transcribed for piano by Eugen d'Albert); Mozart's *Sonata in A minor*, K. 310; Schumann's *Novellette in F sharp minor*, Op. 21, No. 8; an intermezzo and a rhapsody by Brahms; Norman Dello Joio's *Sonata No. 3* (1948); eight pieces from *Piano Music for Children* by Bartók; and the *Fantasy in F minor*, Op. 49, and *Tarantelle*, Op. 43, by Chopin. The young pianist played all these works with poise, unflinching taste, and assured technique.

Mr. Bogin's insight into the meaning of music varied. He seemed completely comfortable only with the modern works, which he played with an abundance of color and attention to detail. Nor was his imaginative scope limited exclusively to the Dello Joio *Sonata* and the Bartók pieces, for he also displayed genuine feeling for the Chopin *Fantasy*. Yet he did not achieve, by and large, plasticity of expression to the same degree in the other Romantic works. There were, however, poetic measures in the Schumann novellette, if not an entirely convincing synthesis of its rhapsodic moods. He barely penetrated the emotional surface of the Mozart sonata, but he played it cleanly and with good formal sense.

A. B.

## Early Music Concert Times Hall, Nov. 10

The Early Music Foundation, Ruth Kisch-Arndt, director, devotes itself to reviving pre-Bach music. The oldest works on this program were four polyphonic settings (by Hayne Nan Chizegem, Obrecht, Josquin des Prés, and Loyset Compère) of the popular fifteenth-century Flemish melody, *De tous biens plaine*. Works by Jacopo Peri, Monteverdi, Schütz, Rosenmüller, and Purcell were also heard; and Buxtehude was the latest composer represented in the program. The music was well chosen and always interesting.

The list of participants included three soloists—Miss Kisch-Arndt, who is a contralto; Zetha Avery, soprano; and Seymour Mandel, baritone. Occasional instrumental assistance was provided by Annie Steiger and Ned Spindel, violinists; Ellen

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For your musical  
**Christmas Cards**  
see advertisement  
→ on page 33 ←

# METROPOLITAN OPERA

(Continued from page 3)  
 gifted soprano knew how to focus and concentrate her fresh and vibrant little voice! And how skillfully she underscored all the salient features of Sophie's part by her pointed diction, her pungent accentuation, and the rhythmic lilt she gave to Strauss' winsome melodies. If her Sophie was a little frumpy (and why should she not be, with nobody but the parvenu Faninal and his housekeeper Marianne to advise her?) and a little over-assertive, she was at least a real, alert and credible human being; and every bit of Miss Berger's gesture and business arose from the clear implications of the libretto. Her singing of the music of the presentation scene was never strained by the high tessitura (even the C sharp was free and bright, though she slid over it rather quickly), and her delivery of it had vigor and pugnancy as well as pretty tone. As though the assurance of her colleague gave her a new impulse, Miss Stevens began to sing with charming ease and artlessness, and the contributions of both ladies remained a delight throughout the act. Mr. Reiner likewise seemed to have shaken off the cautious tentativeness that had inhibited him in the first act, and swung into the marvelously ebullient performance of which we had known him to be capable.

From then on the events of the evening were creditable. Miss Steber came into her own in the trio, delivering the opening phrase with serene poise, albeit with a light tone

more appropriate to Sophie than to the Marschallin; and the whole trio went excellently. To the final duet Miss Berger contributed radiant high B's, and the opera ended with beautiful sounds in the ears of the audience.

IN the long roster of secondary participants, no artist was more valuable than Ludwig Burgstaller, whose bumbling characterization of Leopold, Faninal's flunky, has been an amusing fixture of the Metropolitan's productions of *Der Rosenkavalier* ever since its American premiere in 1913. As Leopold's employer (and Sophie's father), Hugh Thompson failed to penetrate below the surface indications of the part, and delivered the music much too blandly. Thelma Votipka, as the housekeeper, Marianne, achieved her usual bit of effective portraiture, and sang her excitable music pungently. Other members of the cast were Lorenzo Alvary, as the Commissary of Police; Emery Darcy, as the Princess' major-domo; Gerhard Pechner, as Faninal's major-domo; Leslie Chabay, doubling as the Notary and the Animal Vendor; Matthew Vitucci, as the Hairdresser; and Peggy Smithers, as the blackamoor who retrieves Sophie's handkerchief just before the final curtain.

To Mr. Reiner's masterful conducting I have not done justice in this rambling narrative. He has done the first act better elsewhere on other occasions, it is true, when he was not hampered by the impossibility of let-



At a New York press conference are Rudolf Bing, who will become general manager of the company at the end of the 1949-50 season, and Edward Johnson, who is serving his last season in that capacity while his successor-to-be sits in

ting the orchestra play out as it should. But even here his tempos were miracles of rightness and easy give-and-take, and his perceptive accentuations and inflections brought out the full flavor of the Viennese elements in the score. In the second act the waltzes were pulsatingly alive; and in the last act he maintained a complete continuity of musical line from first to last, and yet dared to adopt tempos slow enough to let the trio and the duet, for once, achieve complete lyric expressiveness.

Herbert Graf's staging indicated either that he had not found enough time for rehearsal, or that he had come upon no fresh ideas of any importance. Everything went all right, in conventional terms, but the prevailing air of routine was a trifling dis-affecting after the freshness and spirit of the recent City Center production. The Metropolitan may have put more expensive artists into *Der Rosenkavalier*, but the New York City Opera Company put more heart into the acting of it.

## OPERA AT CITY CENTER

### La Traviata, Nov. 4

Eva Likova sang her second Violetta and Richard Bonelli returned to the company to sing Germont on this occasion. The soprano employed her bright, sharply projected voice to good advantage in the first act arias and the second act duet. She was at her highest histrionic peak in the death scene, where she sang *Addio del passato* with affecting pathos. Mr. Bonelli, always the experienced singing-actor, moved through the opera with impressive mien, and showed that he knows how to mold a vocal line. His *Di provenza il mar* was sensitive in interpretation, controlled in tone. Rudolph Petrak was the competent Alfredo; Dorothy MacNeil, the Flora; and others were Dorothy Shawn, Luigi Vellucci, Richard Wentworth, Edwin Dunning, and Arthur Newman. Lee Shaynen conducted with meticulous care for the singers' requirements, giving them ample time for spinning a phrase and sustaining a tone.

Q. E.

### Menotti Double Bill, Nov. 5

The New York City Opera's second performance this season of the Gian-Carlo Menotti double bill, *The Old Maid and The Thief*, and *The Medium*, presented Ann Ayars, making her first appearance in the role of Monica, as the only new member of the cast. She seemed a trifle too mature and restrained, but she sang well, achieving pathos and drama where they were called for. Marie Powers was again Miss Todd and Madame Flora, and supporting roles in the two operas were taken by Adelaide Bishop, Ellen Faull, John Tyers, Frances Bible, Leona Scheunemann, Edwin Dunning, and Leo Coleman. Thomas P. Martin and Joseph Rosenstock conducted.

F. V. G.

### Madama Butterfly, Nov. 6, 2:30

With the exception of Donald Johnston, who sang his first Sharpless as a last-minute replacement for

Norman Young, whose name was in the program, the cast in this Sunday afternoon performance was familiar. Mr. Johnston, an alumnus of the American Theatre Wing veteran training program, was thoroughly at home on the stage. He never failed to react to the words of the other singers, and he used his light, pleasant baritone voice tastefully and with intelligence, if with occasional—and easily understandable—tentativeness of projection.

Camilla Williams, as Cio-Cio-San, gave her usual affecting performance, and sang with beautiful concentration in her upper voice; and Eugene Conley sang with notable freedom and warmth as Pinkerton. Mary Kreste was a strong, sympathetic Suzuki. Nathaniel Sprinzena, Arthur Newman, George Jongeyans, Edwin Dunning, and Dorothy MacNeil completed the cast. Thomas P. Martin conducted emphatically.

J. H., Jr.

### Cavalleria Rusticana and Pagliacci, Nov. 6

This performance of *Cavalleria Rusticana* had dramatic pace and unusual credibility. Rosa Canario was an intense and vivid Santuzza, whose *Voi lo sapete* carried considerable conviction. David Garen was a believable enough Turiddu, who compensated for rather casual acting by his unusually natural Italian inflection. Marko Rothmuller, singing Alfio for the first time, brought vocal and dramatic forcefulness to the brief part. Rosalind Nadell was a warm-voiced Lola; and Mary Kreste's Mamma Lucia had dignity and compassion. Under Julius Rudel's sympathetic direction the entire cast and chorus were given ample room to make musical and dramatic points.

Pagliacci did not come off as well. Basel Landia, a 24-year-old New York soprano, appearing as Nedda for the first time, made an attractive figure, but both her acting and singing betrayed inexperience. She caught the Columbine quality, but it seemed to

pervade her entire impersonation, and the emotional implications of the character went undisclosed. Another newcomer, Frank Gamboni, sang Silvio with an easy grace that was, however, not apparent in his rather stiff dramatic deportment. Giulio Gari's pallid Canio came to life only in *No! Pagliaccio* non son. Richard Bonelli, in indifferent voice, gave a traditional performance as Tonio, Nathaniel Sprinzena was an efficient Beppe. The chief merit of the performance was Joseph Rosenstock's fiery conducting.

A. B.

### Der Rosenkavalier, Nov. 9

There were three changes of cast in the first performance of *Der Rosenkavalier* at the City Center. James Pease, singing his first Baron Ochs, gave a performance that promised pleasant things for his future in the role, although his voice is not as far as those customarily associated with it. He acted with a nicely judged degree of provincial pomposity that placed the Baron's humor on a somewhat more subtle satiric level than usual; and he sang, if not always with absolute precision, with a good sense of line and of vocal character. As Marianne, Ellen Faull gave a virtuosic account of her florid passages in the second act; and Conchita Gaston sang Annina's music with a fine rhythmic flair, although some of her tones dropped so far back as to become virtually inaudible.

Joseph Rosenstock again conducted. Frances Bible was the Octavian and Virginia Haskins the Sophie. Leona Scheunemann, again replacing Maria Reining, sang her second Marschallin.

J. H., Jr.

### Carmen, Nov. 10

Three changes in principal parts, one of them unscheduled, caused some uncertainties and roughnesses in this performance. Rosalind Nadell took over the title role at the last moment because of the indisposition of Winifred Heidt; Giulio Gari sang Don José, and Lawrence Winters appeared as Escamillo, both for the first time. Miss Nadell, a per-

sonable actress, worked very hard to give Carmen fire and seductiveness. Occasionally her acting became a trifle strenuous at the expense of good vocalism. But for the most part it was a laudable first attempt.

Mr. Winters was a warm-voiced Escamillo, and delivered the *Toreador Song* with bravado. Mr. Gari sang competently, and his voice blended nicely with that of Dorothy MacNeil, who was a pert and pretty Micaela. Because they possessed more assurance, singers in smaller roles seemed unusually expert. George Jongeyans was the Zuniga; Frances Bible, Joyce White, Luigi Vellucci, and Edwin Dunning the quartet of smugglers. Jean Morel conducted.

Q. E.

### Aida, Nov. 11

The debut of Lucille Cummings, who sang Amneris in this performance, may be passed over with forbearance, since it is surely the fault of the management and not of a young singer when she is asked to appear publicly in a role for which she has not the requisite vocal qualifications. The cast was otherwise an effective one. Rosa Canario's *Aida* has matured into a competent achievement, deriving strength from the exciting concentration of her tone and the rhythmic vitality of her delivery. Rudolph Petrak, Marko Rothmuller, George Jongeyans, Gean Greenwell, Frances Bible and Edwin Dunning were the other participants. Thomas P. Martin conducted erratically, and too often without regard for the singers' basic needs.

C. S.

### La Boheme, Nov. 12

Camilla Williams made her first appearance as Mimi in three seasons at this performance of Puccini's opera. She was especially touching in her acting of the death scene in the last act. Where the part lay high, her singing was fresh and secure; where the range was low, her voice was breathy and poorly produced. Miss Williams was intelligent in her handling of the text, as she invariably  
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# MUSICAL AMERICA

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## New Ears for Old—Modern Music Achieves a New Status

A HAPPY combination of circumstances has caused an unprecedented amount of modern music to be performed on our symphonic and recital programs in recent seasons. Arnold Schönberg, having reached the age of 75, has at last been honored not merely with words but with performances of some of his really revolutionary music. Enterprising new organizations have discovered that there is also a goodly supply of unheard or neglected works by Igor Stravinsky. Each season has brought increasing attention and response to the music of Béla Bartók. Nor have the younger composers of the United States, Europe, and South America gone neglected. The percentage of new music on programs have grown by leaps and bounds in every field of public performance.

Quite as significant as the increase in the number of performances is the change in recent years of the attitude of the public towards contemporary music. Far from stirring the outraged protest that greeted some of the more incendiary modern compositions at their premieres, more recent performances have found audiences not merely polite but deeply interested. Schönberg's First Kammermusik and Serenade; Stravinsky's Perséphone; and works by Webern, Berg, and more recent composers of the Viennese and French schools have enjoyed unchallengeable public successes. Staid symphony audiences have given every evidence of being genuinely interested and excited by music as challenging as Schönberg's Five Pieces for Orchestra, Artur Schnabel's Rhapsody, and Carl Ruggles' Organum. Bartók's Sonata for Two Pianos and Percussion has not only become practically a "hit piece" on chamber music programs, but has also been used as the musical background for Doris Humphrey's modern dance work, Corybantic, with marked success.

If this trend continues, the twentieth century may well revive the golden era of eighteenth-century concert and operatic life, when new music was the rule and the classics of that time were the exception. In Mozart's and Beethoven's day, people expected to hear whole programs of contemporary music; the novelty of a work was an advantage, not a drawback. Artists were expected to perform and to commission new works. Mozart was constantly being asked to write arias for singers or concertos for pianists. Fifty years later, Liszt was including his arrangement of Berlioz' revolutionary Symphonie Fantastique in his piano recital programs, in order to acquaint the European public with the work. It was only in the middle and later stages of the nineteenth century that concert life took on the museum-like pallor it has assumed today, with a symphonic repertoire largely made up of what have been aptly termed "the fifty classics" and recital programs a dreary series of stereotyped panoramas of music from Bach through Brahms, with pendants of Debussy and Ravel.

What is the basis of this healthy emphasis on living music? More than anything else it is the twenty years of experience that people have had in listening to new harmonic and contrapuntal idioms. Even those who have not been devotees of modern music have been exposed fairly frequently to examples of it. More important, the characteristic textures and procedures of many significant modern composers have made

themselves felt in popular music, thus reaching a vastly larger section of the population than the actual compositions from which they have been borrowed. Today, a work like Prokofiev's Sixth Symphony, which is highly dissonant in certain sections, notably the first movement, is accepted immediately, almost as a conservative work. Benjamin Britten's Peter Grimes, a full-scale opera given at the Metropolitan (which certainly can not be charged with being an advanced institution) is full of such things as scales in minor seconds and polytonal ensembles. Only a few seasons ago Billy Rose commissioned Igor Stravinsky to write music for part of his show, The Seven Lively Arts; and Woody Herman commissioned Stravinsky's Ebony Concerto. It is not unusual for symphony managements these days to receive outraged letters complaining not about the presence of new works on programs but about the scarcity of them. When it was learned that Joseph Szigeti's performance of Alban Berg's Violin Concerto with the New York Philharmonic-Symphony, announced for Dec. 15 and 16, would not be included in the Sunday broadcast on Dec. 18, an enterprising group of music-lovers sent out postcards warning the public that it would have to go to the Thursday or Friday concert to hear the Berg masterpiece.

In the arts, the old adage is reversed. Familiarity breeds consent, not contempt. People open their ears and their minds to new methods of expression. They become aware that the music of our time is written about them and for them, and is not an expression of sophisticated disdain.

## The Schools Contribute To Operatic Development

THE revelation, in a list recently published in *Opera News*, that considerably more than a hundred schools and colleges are now giving regular operatic productions is a cheerful symptom of a growing nation-wide belief in the lyric theater. In size and scope these enterprises range from the full-scale performances of Wagner's Parsifal given in Indiana University's magnificent equipped theatre down to intimate, unassuming productions on stages of postage-stamp size.

This new adventurousness on the part of our educational institutions contributes in several valuable ways to the growth of opera in this country. It provides potential singers and conductors with proving-grounds that help to compensate for our lack of provincial opera houses like those in Europe. It permits the presentation of works from all periods whose commercial value is not sufficient to warrant their inclusion in the repertoires of the professional opera companies. It makes way for the sort of creative, experimental staging the large organizations are loath to attempt. And, above all, it provides a goal for native composers of opera, who at last can entertain some hope of hearing and seeing their works on the stage.

Since virtually all these performances are given in English, the pioneer work of the school and college groups may speed the day when opera will be given in our native language as a matter of course. If the best literary brains of the academic world can be persuaded to join with the musicians in working out sensible and singable translations, a basic and universally acceptable set of English librettos should soon come within the bounds of possibility.

# MUSICAL AMERICANA

**H**IS Holiness Pope Pius XII has conferred the Benemerenti Medal on **Maria Augusta Trapp**, mother and principal contralto of the **Trapp Family Singers**. The award was given for her "distinguished service" as promoter of the Trapp Family Austrian Relief, Inc., which sponsored the shipment of packages of food, clothing, and medicine to needy people in Austria. A daughter, Barbara, was born on Nov. 20 to **Werner Trapp** and his wife. The father is the group's baritone. . . . **Tii Niemela**, Finnish lieder singer, makes her debut under the auspices of the American European Artistic Exchange, planned by the late Hans Kindler shortly before his death.

**Coenraad V. Bos** left for Holland on Nov. 25 to tour that country as accompanist for **Mack Harrell**. He will return to accompany **Helen Traubel** at her recital in Washington on Jan. 29. . . . **Dorothy Kirsten** was crowned Queen of the Tobacco Festival in the fall festivities at Richmond, Va. . . . Fulbright scholarships have been awarded to **William Gephart**, baritone; **Gary Graffman**, pianist; and **Lucy Kelston**, soprano.

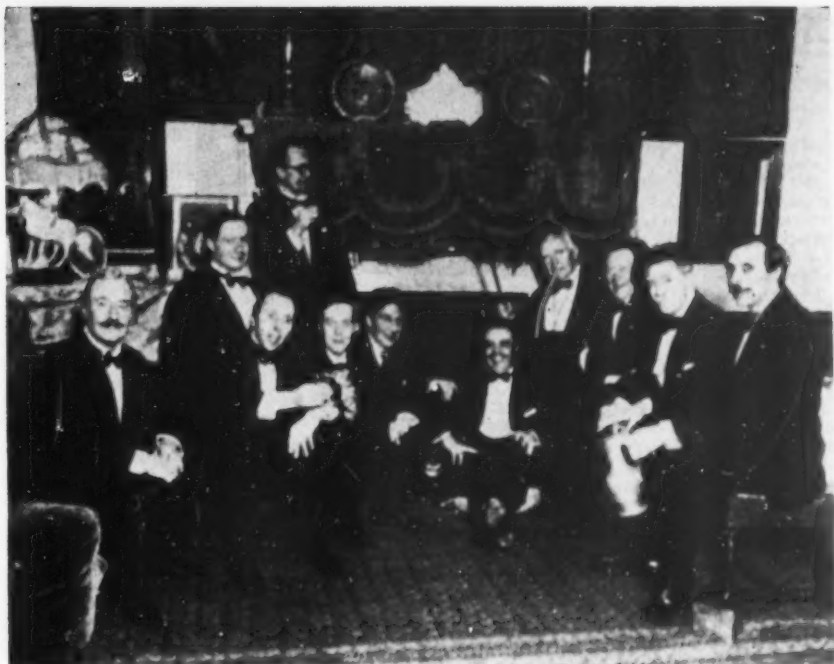
After singing in the fall season at Covent Garden, **Ljuba Welitch** goes to the Vienna Staatsoper this month. On Christmas Eve, she will sing *Tosca* for the first time. The soprano will return to the Metropolitan Opera Company in mid-January. . . . The National Music Council Award of Honor was presented to **Leopold Stokowski**, conductor of the New York Philharmonic-Symphony, during the orchestra's broadcast over CBS on Nov. 27. **Howard Hanson** made the award, given for the conductor's contribution to the development of American music during the 1947-48 season. . . . An all-Gershwin program was given in Paris on Nov. 14 by the Concerts Pasdeloup Association, with **Chauncey Kelley** conducting and **Earl Wild** as piano soloist.

The last two songs written by Richard Strauss before his death will be introduced by **Maria Jeritz** at a concert to be given next February in Montclair by the New Jersey Symphony Orchestra. Called *September* and *Last Rose*, they were composed just before the composer left for the hospital in Switzerland, where he submitted to an operation, in 1948. . . . **Zino Francescatti** arrived on the liner *De Grasse* on Nov. 27, from France, where he had spent the summer. He makes his first appearance of the season on this continent, in Montreal, on Dec. 11. . . . At a celebration of the 75th birthday of **Arnold Schoenberg** in Zürich on Oct. 31, the composer's monodrama, *Erwartung*, was performed with **Dorothy Dow**, Texas-born soprano, as the soloist. . . . The Babby Music Lovers Foundation annual concert was held at the Waldorf-Astoria Hotel on Nov. 29. The participating artists were **Erna Berger** and **Uta Graf**, sopranos; **Irre Petina**, mezzo-soprano; **Brian Sullivan**, tenor; **Enzo Mascherini**, baritone; **Patricia Travers**, violinist; and **Raymond Lewenthal**, pianist. Mr. Sullivan included an aria from Wagner's *Lohengrin* in his group.

In his Carnegie Hall recital on Jan. 10, **Claudio Arrau** will give the first New York performance of Erik Satie's suite for piano, *Sports et Divertissements*. . . . **Nicolai Malko** recently conducted the London Philharmonic in several concerts throughout England and Wales, including a series of five all-Tchaikovsky programs played in the Royal Albert Hall, in London. . . . When he conducted the Minnesota centennial concert in Duluth, on Oct. 14, **Joseph Wagner** had given five programs of American music in four different countries within four months. Twenty composers were represented in his programs by 26 works. . . . **Kathryn Harvey**, soprano, will be heard at the Zürich Stadtheater this season in *Madama Butterfly*, *Don Giovanni*, *Pelléas et Mélisande*, and *The Barber of Seville*.

At concerts in Providence, Westerly, Pawtucket, Woonsocket, and Newport, the Rhode Island Philharmonic, conducted by **Francis Madeira**, presented **Joan Lloyd** as the soloist in Beethoven's Third Piano Concerto. She is also appearing with the Scranton Philharmonic, the Baltimore Symphony, and the Houston Symphony this season. . . . **George London**, young American bass-baritone, is scheduled to sing the title role in *Boris Godunov* at the Vienna Staatsoper this month. He has already appeared there this season as *Amonasro*, in *Aida*; *Escamillo*, in *Carmen*; *Prince Galitzki*, in *Prince Igor*; and in the four baritone roles in *The Tales of Hoffman*. He returns to this country in January for engagements with the Oklahoma State Symphony, the New York Philharmonic-Symphony, and the Philadelphia Orchestra. . . . The Charlotte Symphony began its season on Oct. 31, with **Joan Hammond**, soprano, as soloist. **James Christian Pfuhl** conducted.

**Paul Breisach**, who has just completed his fifth consecutive season with the San Francisco Opera



TWENTY YEARS AGO—MACDOWELL COLONY BENEFIT

Eleven of the 26 musicians taking part in a Gambol for the benefit of the MacDowell Colony at Peterboro, N. H., meet in Ernest Schelling's home before the concert. From the left: Emilio De Gogorza, Albert Stoessel, Alfred Pochon (standing), Felix Salmond, Ernest Hutcheson, Josef Lhevinne, José Iturbi, Walter Damrosch, Willem Mengelberg, Fritz Kreisler, and Mr. Schelling

## Zlatko Balokovich Owns It Today

Purchase of the 64 stringed instruments known as the Wanamaker collection from Dr. Thaddeus Rich of Philadelphia is announced by Rudolph Wurlitzer, president of the Rudolph Wurlitzer Company. . . . Included are valuable examples of the work of Antonio Stradivari and Joseph Guarnerius del Gesù. . . . Outstanding is the Swan Stradivarius, made in 1737, when the master was 93. The instrument is now valued at about \$75,000.

## Radio Premiere for Puccini

The house of Ricordi, through its American branch, has released the operas of Puccini for broadcasting by WEAF and associated stations. . . . *Madama Butterfly* was broadcast Nov. 16, and five other performances will be given: *Tosca*, *The Girl of the Golden West*, *Manon Lescaut*, the troytich—*Il Tabarro*, *Suor Angelica* and *Gianni Schicchi*—and *La Bohème*. In the casts are **Frances Alda**, **Merle Alcock**, **Mario Chamlee**, **Alfred O'Shea**, and **Pasquale Amato**.

## Three Down

The Los Angeles Grand Opera attracted large audiences, several with the S.R.O. sign hanging out. . . . The Cosmopolitan Opera Company of Boston has formulated plans for a permanent organization. . . . The operatic season in Philadelphia exhibits both vitality and resourcefulness—Mary Garden has been engaged by Philadelphia Grand Opera for *Our Lady's Juggler*, by Massenet.

Company, will conduct the Dallas Symphony on Jan. 16 and 17. . . . **Rudolf Firkusny** returned in mid-November from a fall concert tour of Europe to open his American season with an appearance as piano soloist with the Dallas Symphony. . . . **Jussi Björling**, Metropolitan Opera tenor, will fly to Sweden, accompanied by his wife, **Anna-Lisa Björling**, to spend the Christmas holidays with their three children. They will return in early January. . . . **Efrem Kurtz**, conductor of the Houston Symphony, has been elected an honorary member of the Bruckner Society of America. . . . A treatise on the violin method of **Tosy Spivakovsky**, called *The Spivakovsky Way of Bowing*, written by **Gaylord Yost**, has been published by Volkwein Bros., Inc., of Pittsburgh. . . . **William Kapell** will make nine appearances as piano soloist with the Philadelphia Orchestra this year, ending with an engagement at the Ann Arbor Festival, on May 6. . . . Verdi's *Ernani* will be given this month at Bob Jones University, Greenville, S. C., with **Anna Turkel**, **Norman Scott**, **Ralph Lear**, and **Norman Atkins** in leading roles. . . . **Jascha Horenstein** will conduct the first complete performance in Paris of Alban Berg's *Wozzeck*, on Dec. 22. . . . A bene-

## Art vs. Politics, Circa 1929

Alexander Glazounoff arrived in New York on Nov. 15 for a two months visit. Asked about musical conditions in Russia under the new social order, he said: "I know no politics; it does not have a place in art. . . . My conservatory (in Leningrad) and my composing are my life."

## A Prodigy in London

Before a crowded house in Queen's Hall, Yehudi Menuhin, the twelve-year-old violinist from San Francisco, made his British debut, on Nov. 4, playing the Brahms Violin Concerto with the London Symphony, conducted by Fritz Busch, who came over from Dresden for the occasion. . . . it was a finished and musically performance. . . . and created a furor.

## A Ravel Sensation

Played with astounding virtuosity, Ravel's *Bolero* proved to be such a tour de force as New York's concert halls had not heard for years and at the first performance (by the New York Philharmonic, Nov. 14, Arturo Toscanini conducting) provided a sensation surpassing anything experienced since the first bludgeoning triumph of Stravinsky's *Le Sacre du Printemps*.

## Pizzetti Tour

Ildibrando Pizzetti will make a short American tour beginning in February; he will appear in about ten concerts in Washington, New York, Boston, Philadelphia, and New Haven.

fit concert for the Hunter College Graduate Scholarship Fund will be given at the college on Jan. 29, when **Lauritz Melchior**, tenor of the Metropolitan Opera Association, will make his only New York concert appearance of the season.

**Frances Lehnerts**, mezzo-contralto, was soloist on Oct. 31 in Bach's B minor Mass, given at the National Cathedral in Washington under the direction of **Paul Callaway**. **Ruth Diehl**, **David Lloyd**, and **Clifford Harvuot** were the other soloists. Miss Lehnerts will make appearance in Providence, R. I.; Columbia, S. C.; and Macon, Ga., this month. . . . In a production of Giordano's *Andrea Chenier*, to be given by the New Orleans Opera Company on Dec. 1 and 3, **Kurt Baum** will sing the title role. The Metropolitan Opera tenor was soloist with the Pittsburgh Symphony in performances of Verdi's Requiem, under **Victor de Sabata**, on Nov. 11 and 13. . . . Between engagements, **Helen Traubel**, soprano, flew to San Juan, Puerto Rico, to appear on Ed Gardner's radio show, *Duffy's Tavern*. . . . **Eleanor Knapp** and **Lloyd Harris** have formed their own opera company to give Rossini's *The Barber of Seville*, in Nova Scotia and New Brunswick, Canada.

## RECITALS

(Continued from page 12)

Bial, cellist; and Sol Cunio, trombone player. The Early Music Singers were under the direction of Warren Foley, who conducted from the electric organ with which he provided support all evening. Karl Adler led the American Community Chorus, City College Extension Program, and a small string orchestra in the closing Buxtehude Magnificat. An audience of good size attended. A. B.

### Ray Lev, Pianist

Carnegie Hall, Nov. 11

Ray Lev's annual recital appearance here drew a large, favorably disposed audience, which responded enthusiastically and with obvious enjoyment to her performances.

The first part of Miss Lev's recital included Schubert's Impromptu in B flat, Op. 142; Liszt's arrangement of Bach's Organ Prelude and Fugue in A minor; Beethoven's Sonata in E, Op. 109; Schumann's Novellette in F sharp minor, Op. 21, No. 8; and the second set of Brahms' Variations on a Theme by Paganini.

Miss Lev attacked this rather formidable group with unflagging vigor, the urge to play everything one notch faster than marked, and an apparent fondness for thick pedaling. Here and there, however, particularly in the fourth and twelfth Brahms variations, the pianist relaxed and gave the



Ray Lev

Andor Foldes

music a chance to breathe and flow.

When Miss Lev turned to a group of modern compositions after the intermission, her performances immediately gained in tonal clarity and dynamic variety. These works included Shostakovich's charming set of six Children's Pieces; Vincent Persichetti's Variations for an Album; the first performance of Air on a Scottish Folk Song, by the seventeen-year-old Eugene Hirsch; the first performance of Richard Neumann's Prelude on a Sephardic Tune; and Alberto Ginastera's brief, dramatic toccata, Tribute to Roberto Garcia Morilla. Mr. Hirsch embellished his basic tune with some arbitrary counterpoint; Mr. Neumann treated his with attractive ornamentation and variation. A Chopin group brought the recital to a close. R. E.

### Andor Foldes, Pianist

Town Hall, Nov. 12, 2:30

Three major works from nineteenth-century piano literature made up Andor Foldes' program—Beethoven's Sonata in E, Op. 109; Brahms' Variations on a Theme by Paganini; and Schumann's Fantasy, Op. 17. Mr. Foldes had the exceptional technique necessary to play each of these pieces with ease and complete tonal clarity. Certainly, his expert use of the much abused damper pedal might set a model for other pianists. The music was presented in a forthright manner, without distortion, so that its inherent worth emerged freely.

The importance of Mr. Foldes' technical cleanness to his reading of the Beethoven sonata could be seen in the swift, dramatic shifts from fortissimo to piano, where no note went unheard. Again, towards the end of the sonata, where figurations are played simultaneously at extreme ends of the piano, the balance and clarity of the playing made the harmonic progressions, for a change, audible. Nor did such details ever interrupt the momentum the pianist gave to this work.

The playing of the Brahms variations had the natural excitement that mastery of their virtuosic requirements evokes. The work poses problems of dynamic monotony—so much of it is so loud—that Mr. Foldes did not quite solve; but, since he could supply the varieties of attack and color and the occasional lyricism, where called for, the performance achieved a high standard.

Mr. Foldes' most impressive work came with the playing of the Fantasy, where Schumann's passionate romanticism added warmth to the qualities of clarity and brilliance aroused in his playing by the other compositions. The performance, for all its tender and capricious moments, had a dominant sweep and intensity that subsided at the end into the final, quiet, beautiful passages.

Encores by Debussy, Virgil Thomson, Bartók, and Chopin, gave evidence of a wider range of pianistic style and color commanded by the pianist. R. E.

### Richard Dyer-Bennet, Tenor

Town Hall, Nov. 12

Richard Dyer-Bennet, who combines the talents of singer and guitarist, offered a program that included not only the British and American

ballads whose genre he knows so well, and which he is eminently capable of interpreting, but also unaccompanied monodies by Luis Milan and Thomas Campion; a song by Schubert; and Se il mio nome, from Rossini's The Barber of Seville. His unaffected vocalism was effective in the Milan and Campion songs, whose range of emotional and musical content was well suited to his equipment; and his treatment of the folk songs was as successful as ever. But his efforts to enlarge his repertoire by the inclusion of the Rossini and Schubert music seemed ill-advised. Se il mio nome offers a challenge to a skilled exponent of bel canto, and certainly was not meant to be crooned; while Wohn lost much of its significance in an interpretation that overlooked its introspective aspects and reduced its piano part to insignificance on the guitar. R. W. G.

### Winifred Cecil, Soprano

Town Hall, Nov. 13, 3:00

Winifred Cecil's return to the American recital stage, after more than a decade of residence in Italy, was triumphant. A large audience, remembering the gifts she had manifested in the early phase of her career, applauded her spontaneously and long at her first entrance. And for one who had not known her singing in the past, no more than the first song, Verklärung, in her initial group of Schubert lieder was necessary to establish the soprano's artistic distinction. The extraordinary clarity of diction, the sensitivity to musical line and accentuation, the volatile colorings of her voice as its tone quality and dynamic levels reflected the sense of the text—all these necessary qualifications of the communicative singer of songs were in evidence from the opening measures, and remained the hallmarks of her singing throughout the entire afternoon.

It was in the Schubert lieder that Miss Cecil made the deepest impression, for they were by far the finest songs in an otherwise none too persuasive list. They called for, and were accorded, a seriousness of approach and a range of musical and literary perception that were not implicit in the American and Italian lyrics she offered later on. Each lied was expertly characterized, superbly vocalized, and feelingly projected—Suleikas Zweiter Gesang with mobile and discreetly controlled melodic movement; Die Liebe hat gelogen with the swift impact of heavy tragedy tersely stated; Liebe schwärmt auf allen Wegen with a bright, scherzo-like texture; Litanei with an introspective calm and leisure that never degenerated into sentimentality; and Auflösung with the carefree abandon that comes only from a secure knowledge that the voice is going to behave as it is expected to. The group as a whole constituted some of the most accomplished and



Benno Moiseiwitsch Winifred Cecil

moving lieder-singing we have heard in New York in a number of seasons. A proper share of the credit was also due to Miss Cecil's responsive and musically pianist, Gibner King.

The perfection of Miss Cecil's German diction was matched by that of her English and Italian. If the songs had supported her gifts as well as the Schubert did, the last two-thirds of her program would not have suffered so sharp a drop in interest. Her choice of a monotonous and second-grade set of American songs, by Dougherty, Barlow, Bloch, and Duke, may have resulted from her long absence from this country, which presumably has left her out of touch with better developments in the field of American song composition.

The closing group of six Italian songs, all (except Respighi's Egle) by living composers, provided a glimpse of the current output of the composers of traditional stripe. The assortment would have profited by the inclusion of one or two works by the more daring composers of the younger generation. Of the songs by Rocca, Ghedini, Santoliquido, Tocchi, and Mortari, only Ghedini's La Tor-tora ch'a perza la Cumpagna—the pathetic lament of a turtle-dove that has lost her mate—struck deeper than the mere surface cliché of pseudo-folksong, pseudo-ecclesiastical, and sub-operatic styles. C. S.

### Benno Moiseiwitsch, Pianist

Carnegie Hall, Nov. 13

Only a pianist of Mr. Moiseiwitsch's stature could dare expect to carry off successfully a formidable all-Chopin program embracing all four Scherzos, all four Ballades, and the B minor Sonata. Throughout an evening that made continual demands upon endurance, technique, tone, and imagination, the celebrated pianist never once allowed the attention of his large audience to stray. The breadth of his conceptions was stunning, and he played everything in the grand style. The variety of colors and mood he achieved was seemingly infinite. Although all of the works were by the same composer, each had the separate life with which the pianist endowed it.

To be sure, Mr. Moiseiwitsch did not always bring the utmost in clarity (Continued on page 18)

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# Philadelphia Orchestra Plays Fiftieth Anniversary Concert

By JANE L. DIEDERICH

Philadelphia

THE Philadelphia Orchestra celebrated its fiftieth anniversary, on Nov. 16, by playing the program of its historic first concert, given on Nov. 16, 1900, with Fritz Scheel conducting and Ossip Gabrilowitsch as piano soloist. Eugene Ormandy, who was to celebrate his fiftieth birthday within the next 48 hours, on Nov. 18, led the orchestra in Goldmark's overture. In Spring; Beethoven's Fifth Symphony; Tchaikovsky's Piano Concerto in B flat minor; Weber's Invitation to the Dance; and the finale from Wagner's Das Rheingold. William Kapell played the concerto with impressive bravura.

No member of the original orchestra still plays in it, but three of them—Edward A. Stringer, violinist; William Feustel, cellist; and Nathan Cahan, double bass—were present at the celebration. Two more of their colleagues—C. E. Gerhard, trombonist, and Jules Falk, violinist—are still living, but were unable to attend. First season subscribers were listed in the program as charter listeners, and approximately a score of them were present.

To make the occasion festive, a large birthday cake, alight with candles, was wheeled onto the stage during the intermission. Harl McDonald, manager of the orchestra; Orville Bullitt, president of the board; and three members of the original orchestra joined the conductor on stage to have their pictures taken. Mr. Bullitt spoke, asking the audience if they didn't think the orchestra had improved a little in the last fifty years, and extending his thanks, on behalf of the members of the orchestra and management, to the city for its recent appropriation of \$100,000.

AT ITS concerts on Nov. 4, 5, and 7, Mr. Ormandy conducted the orchestra in Harl McDonald's transcription for strings of Bach's chorale, Ach Gott von Himmel sieh' Daren; Mahler's Symphony No. 1, in D major; and Beethoven's Third Piano Concerto, with Rudolf Serkin as the soloist. An all-Tchaikovsky program, on Nov. 11 and 12, included the Fourth Symphony, the Sixth Symphony, and the first performance by the orchestra of the overture to the opera, The Oprichnik.

On Nov. 18 and 19, Robert Casadesus appeared with the orchestra as soloist in Liszt's Piano Concerto in A major and in his own Piano Concerto in E major, played here for the first time. Frederick C. Schreiber's Sinfonietta in G major, which won the McCollin Fund award for 1947-48, was given its premiere, and proved to be a mildly dissonant but comprehensible work. The Queen Mab Scherzo, from Berlioz' Romeo and Juliet, and Ravel's Rapsodie Espagnole completed the program.

The Philadelphia Orchestra Pension Foundation, Inc., held its annual meeting on Nov. 3, electing the following officers: John F. Headly, president; Mrs. Herbert C. Morris, vice-president; Paul Rosenbaum, treasurer; and Harl McDonald, secretary. Three concert meetings for the season were announced—Jan. 9, an all-Wagner program, Mr. Ormandy conducting, with a soloist to be announced; Feb. 15, Alexander Hilsberg conducting, with Benny Goodman, clarinetist, as soloist; and April 3, Mr. Ormandy conducting, with Gaby and Robert Casadesus, pianists, as soloists.

THE Philadelphia La Scala Opera Company presented Cavalleria Rusticana and Pagliacci at the Academy of Music on Nov. 14. Many

debutants probably accounted for a slightly unsteady performance, but there were many fine individual contributions to the evening. In Cavalleria Rusticana, Herva Nelli, as Santuzza, and Frank Guarrera, as Tonio, displayed excellent voices and dramatic ability. Anthony Lombardi, making his debut, as Turridu, had a pleasing voice, although he acted with reserve. Lillian Marchetto, as Lola, and Beverly Welch, as Mamma Lucia, gave good support in their roles. In Pagliacci, Assunta Tessi revealed a pleasant lyric voice in the part of Nedda; and Vittorio de Santis, making his North American debut, sang Canio with a large voice of good quality, especially in the upper register. Milton Cross appeared before the operas and during the intermissions to tell the stories and analyze the music for the audience.

On Nov. 15, the American Opera Company gave a satisfying performance, in English, of La Traviata. Attractive performances were given by Jean Gibbons, as Violetta; Walter Fredericks, as Alfredo; and Eugene King, as Germont. Other roles were taken by Emalee Earon, Jan Gbur, Stuart Herman, David Daniels, and Harry Stanley.

Barnard L. Sackett's concert series at Witherspoon Hall opened on Nov. 17 with a recital by Maria Kurenko. This charming soprano had not sung here for many years, and her consummate artistry, particularly in Russian songs, made her program unusually satisfying. Nelson Eddy, appearing on Emma Feldman's All Star Concert Series, sang at the Academy of Music on Nov. 9.

The bicentennial of Goethe's birth was celebrated at the Academy of Music, on Oct. 26, with a program of choral music based on the German poet's works. A mixed chorus, conducted by Robert Elmore, sang Mendelssohn's Auf dem See; Schubert's Chor der Engel, from Faust; Mendelssohn's Frühzeitiger Frühling; and Brahms' Zum Schluss. An instrumental ensemble from the Curtis Institute of Music, and a male chorus, trained by Robert S. Godsall, were conducted by Mr. Godsall in Brahms' Alto Rhapsody, with Elizabeth Hill as contralto soloist. The Junger Männerchor, conducted by Leopold Syre, sang Bruno Stürmer's Wanderers Nachlied and Heinrich Werner's Heidenröslein.

## Abravanel Conducts As Utah Season Opens

SALT LAKE CITY.—The Utah Symphony opened its third season under the direction of Maurice Abravanel on Nov. 30. The orchestra's eighteen-week season will include a performance of Verdi's Requiem; the American premiere of Ernest Bloch's Piano Concerto, with Corinne Lacomblé as soloist; and the first performance of a violin concerto by Leroy Robertson, dean of music at Utah University, with Tibor Selig as soloist. Artur Rubinstein and Nathan Milstein are among the other soloists scheduled to appear. A post-season performance of Bach's St. Matthew Passion will be given in collaboration with the university.

The Utah Symphony's existence was threatened last summer when the governor of the state vetoed further appropriation for it, but private support became available in the early fall. Before going to Salt Lake City for the first rehearsals, Mr. Abravanel had conducted the premiere and first few weeks of performances in New York of Marc Blitzstein's opera, Regina.

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**JENNIE TOUREL**

**VRONSKY & BABIN**

**Ljuba WELITCH**

## RECITALS

(Continued from page 16)

to fast passage-work, and there were wrong notes at times, but the pianist had so immersed himself—and his hearers—in the music that these seemed negligible blemishes hardly worth noting. It was impossible, however, not to be jolted into reality when Mr. Moiseiwitsch omitted the eight measures of crashing chords that preface the finale of the Chopin sonata. Yet the exquisitely poetic mood the pianist had just created in the Largo seemed to cushion the jarring effect of the breach.

While all of Mr. Moiseiwitsch's performances were eminently rewarding, some of them stood out with memorable effect. The Scherzo of the sonata, for instance, was a marvel of lightness. The A flat major Ballade was unforgettable for the grandeur of its fiery climaxes, and the C sharp



Jennie Tourel



Efreim Zimbalist

minor Scherzo was equally magnificent for the surpassing loveliness of its pianissimo cascades of tone. A. B.

**Spencer Browne, Composer-Pianist**  
Times Hall, Nov. 13, 3:00

Spencer Browne opened his first New York recital with a performance of Bach's Sixth French Suite that was marked by variety of touch, clear polyphonic lines, steady rhythms, and a good sense of style. He kept to the same high level of performance in Haydn's Sonata in E flat major, and in the New York premiere of his own suite, The Nine Muses.

The rest of the program, made up of works by Chopin and Liszt, proved to be disappointing after so propitious a beginning. Mr. Browne had a tendency to hurry in the Chopin works; his tone lacked depth, and the melodic lines were not sustained. Liszt's Sixth Hungarian Rhapsody needed more warmth and abandon in its projection.

Mr. Browne's style as a composer is somewhat impressionistic in The Nine Muses. The opening Calliope (Gallantry and Heroism), made the strongest impression, its finely sketched polyphonic lines giving a richness to the score. The Urania (Astronomy) was delicately luminous, but the series, when played as a suite, lacked variety. G. K. B.

**Mary-Ellen Thompson, Soprano**  
Carnegie Recital Hall, Nov. 13, 3:00

Miss Thompson revealed a good natural voice, with brilliant concentrated top tones. Her most satisfying moments were in Divinites du Styx, from Gluck's Alceste; an aria from Gounod's La Reine de Saba; and Schubert's Dem Unendlichen—works big in outline, that demand a broad kind of vocalism. Unfortunately, she evinced a tendency to sing with dynamics that almost excluded piano, and her tones in both the middle and lowest registers were often without adequate support. Interpretatively, she has as yet little besides her vibrant temperament to offer. Her program also included songs by Respighi, Wolf, Poulenc, and her accompanist, Johannes Smit. R. W. G.

**New Friends of Music,**  
Town Hall, Nov. 13, 5:30

The concert of the New Friends of Music on Nov. 13 began in rather sleepy fashion with a pallid presentation, by the young men of the Fine Arts Quartet, of Brahms' B flat Quartet, Op. 67, Things picked up appreciably when two grand pianos were wheeled into place and the du-pianists, Luboshutz and Nemenoff, embarked on an exquisitely balanced and tonally silken performance of Mozart's D major Sonata, K. 448, for two keyboards. Here was duo-pianism at its loveliest and quite without any trace of that mechanical clang which so often afflicts even the most accomplished teams.

On the heels of Mozart came the Third Quartet, Op. 30, of Arnold Schönberg. It was undoubtedly a becoming gesture, following the master's recent 75th birthday; and the Fine Arts Quartet performed it, one assumes, in a fashion sanctioned by the composer. All of which did not prevent a stampede of the audience before the quartet was even half-way through. The present reviewer, who

listened with respect to every note, is obliged to confess that even after several hearings of the score in Europe he is still unable to get the hang of it. H. F. P.

**Bela Urban, Violinist**  
Carnegie Hall, Nov. 13, 5:30

Mr. Urban had prepared a program that was refreshingly rich in new and unfamiliar music. He gave the first New York performance of Aram Khachaturian's Trio for Clarinet, Violin and Piano, with the collaboration of Simeon Bellison, clarinetist, and Virginia Urban, pianist, who served as the accompanist throughout the recital. And he allotted a generous portion of his program to American music, playing both Walter Piston's Violin Sonata and Three Preludes by Frederick Jacobi.

The Khachaturian Trio, composed in 1932, is based on Armenian folk songs. It is far less vulgar and tawdry than other works by the composer that have won popularity in this country, but it is not a very engrossing piece of music. Mr. Khachaturian neither develops his themes into an interesting structure nor leaves them in a state of simple charm. In the first of the three movements, the violin and clarinet weave melodic arabesques in the form of free variations, with the piano used largely for harmonic support. The second movement is more concise rhythmically, and has less of the oriental coloring so prominent in the opening. In the third movement, the composer has not been able to resist a showy, trite climax. Mr. Bellison and Mr. Urban played the work tastefully, blending as well as possible the not readily miscible tones of the two instruments.

Mr. Urban's performance of the contemporary music on his program was far superior to his lush and mannered treatment of Mozart's Concerto in G major, K. 216, and the Kreisler version of Corelli's La Folia. In the older works he worked for bigness of tone and suavity of phrasing at the expense of rhythmic accuracy, spirit, and emphasis. R. S.

**Jennie Tourel, Mezzo-Soprano**  
Town Hall, Nov. 13

The enthusiastic devotees of Jennie Tourel crowded into Town Hall to applaud her first New York appearance of the season. Wearing a tightly laced, dove-grey gown with a broad, fan-shaped train, the French mezzo-soprano delivered a substantial and ambitiously chosen list of songs and arias. Although her voice was not at its most opulent, she sang intelligently and confidently, and with a compelling mastery of the devices of presentation through which she makes each song she chooses so peculiarly her own.

After beginning with the beautiful Ah chi fore ai, from Cherubini's Demofoonté, Miss Tourel turned to songs by Purcell and Schubert. Man Is for Woman Made, sung with complete understanding and great bravura, was the most successful of the Purcell group; and the singer's phrasing in Du bist die Ruh, was beautifully controlled. She sang the Mozart concert aria, Ch'io mi scordi di te, which closed the first half of the program, with admirable breadth of line, but with less than complete ease and accuracy of intonation in the florid sections, and with a coyness that is unjustified by either text or music.

After intermission came Miss Tourel's major achievement of the program—her singing of Moussorgsky's Songs and Dances of Death, which are generally regarded as lying outside the province of the female recitalist. She husbanded her vocal resources cannily, sang with solid conviction, and succeeded in investing each of the four songs with its appropriate variety of Slavic fatalism.

The cycle as a whole, however, did not completely make its points, for Miss Tourel exploited the declamatory potentialities of her voice to the full in the climaxes of all save Death's Lullaby, with the result that in the culminating song, Field-Marshal Death, she did not have enough in reserve to realize the finality of its impact. The singer was entirely in her element in a charming French group that included Bizet's Adieux de l'Hotesse Arabe and two excerpts from Offenbach's La Périchole. George Reeves provided magnificent support at the piano. J. H. JR.

**Susan Brown, Soprano**  
Carl Fischer Hall, Nov. 13, 2:30

For her first New York appearance, Susan Brown chose a program that included arias by Handel, Charpentier, and Strauss; lieder by Schubert, Strauss, and Schumann; and American folk songs. In the lieder, she used her pleasant voice with intelligence and taste, although her production led to tones of variable quality. Wallace Rushkin played a group of pieces for cello. Granville English was at the piano. "J. H., JR.

**League of Composers**  
Museum of Modern Art, Nov. 13

The League of Composers opened its 27th season with a concert and reception in honor of Benjamin Britten. With the assistance of Peter Pears, tenor, the British composer provided a definitive interpretation of his song cycle, The Holy Sonnets of John Donne (which had been effectively presented in a League of Composers concert only last season), and vouchsafed the first performance anywhere of a new cycle, Canticle I (My Beloved Is Mine, and I Am His). A setting of a paraphrase of verses of the Song of Solomon written by the Elizabethan poet, Francis Quarles. The Fine Arts String Quartet, which

(Continued on page 20)

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# Mitchell Opens First Season As National Symphony Leader

**Washington**  
THE National Symphony opened its season at Constitution Hall on Oct. 26, with Howard Mitchell leading the orchestra as regular conductor for the first time. After intermission, the orchestra played Bach's *Komm, Süsser Tod*, with Mr. Mitchell conducting from his erstwhile first cellist's desk. The empty podium bore eloquent testimonial to Hans Kindler's memory. Yehudi Menuhin was soloist in Elgar's *Violin Concerto*. On Nov. 2, the orchestra gave a rousing performance of Shostakovich's *Sixth Symphony*; and Benno Moiseiwitsch was soloist in Beethoven's *Emperor Concerto*. On Nov. 9, Sir Thomas Beecham was guest conductor of the orchestra, and presented works by Delius, Mozart, and Brahms.

The 1949-50 season at the Phillips Gallery was opened on Oct. 2 by the local Mozart Trio, which gave a delightful program of vocal duets and trios by Mozart, including isolated works as well as excerpts from both familiar and unfamiliar operas. The members of the trio—Theresa Nye, soprano, and John Yard and Joseph Collins, baritone—demonstrated a genuine feel for the style of the music they sang. On Oct. 3, Bessie Mayle, soprano, sang a recital notable for her easy stylistic approach to an unusual and varied program. Mozart's *L'Amore e Chausson's Chanson Perpetuelle* (for which Bernard Lee Mason provided the violin obligatos) were outstanding. On Oct. 9 the Eisenberg Quartet—Marcella Eisenberg and Eugenie Seid, violinists; Carolin Voigt, violist; and Madeline Foley, cellist—played works by Mozart, Brahms, and Tansman. Tansman's *Triptych* seemed to have the most meaning for the players. On Oct. 17, the De Sayn Trio—Elena de Sayn, violinist; Maurice Schones, cellist; and Edwin Davis, pianist—commemorated the anniversary of

Chopin's death with an unusual program that included his *Trio for Violin, Cello, and Piano*; his *Cello Sonata*; and his *Introduction and Polonaise*, for cello and piano, played in the composer's arrangement for violin and piano.

ON Oct. 9 and 16, the National Gallery Orchestra, under the direction of Richard Bales, played to the usual large crowd. The first program was all-orchestral; the second presented Dorothy Parrish in the first Washington performance of Ross Lee Finney's *Concertino*, for piano and string orchestra. Finney's *Concertino* is a bravura work, frankly jazzy in its intricate rhythms; it contributes nothing new to the modern piano literature, but is a satisfying piece on its own terms. On Oct. 23 and Nov. 6, unhackneyed programs were played by the new American University String Quartet. These four young men—George Steiner and Alan Martin, violinists; George Wargo, violist; and John Martin, cellist—have demonstrated potentialities for fine integration; and, if their first two programs are prophetic, a penchant for unusual music. Sylvia Meyer, harpist, and Britton Johnson, flutist, were assisting artists at the Oct. 23 concert, in a program that included D'Indy's *Suite*, for flute, violin, viola, violoncello, and harp; Bax's *Quintet for Strings and Harp*; Malipiero's *Sonata à Cinque*, for flute, violin, viola, cello, and harp; and Daniel Gregory Mason's *Three Pieces*, for flute, harp, and string quartet. On Nov. 6, the program included Mendelssohn's *Quartet*, and H. Waldo Warner's *The Pixy-Ring*. On Oct. 30, the 22-year-old New Zealand pianist, Richard Farrell, made his Washington debut at The National Gallery.

The Budapest Quartet opened the concert season at the Library of Congress on Oct. 6, with Frank Sheridan, pianist, and Mason Jones, French-horn player, as assisting artists. Mr. Sheridan played excellently in all three works of the program—Mozart's *Quartet in E flat, K. 493*, for piano and strings; Brahms' *Trio in E flat*, for violin, horn, and piano; and Franck's *Quintet in F minor*, for piano and strings. The concerts of Oct. 13 and 14 and Oct. 20 and 21 gave the Budapest men a chance to shine in works by Piston and Villa-

Lobos. On two successive evenings, Oct. 30 and 31, Alexander Schneider played Bach's six sonatas for solo violin. It was a prodigious program and prodigious playing. On Nov. 4, The Hungarian Quartet gave a memorable performance of Bartók's *Fourth String Quartet*.

SZYMON GOLDBERG opened his first American tour on Oct. 10, in the auditorium of the George Washington High School, with a program of works by Bach, Handel, Mozart, and Brahms. His playing, particularly of the eighteenth-century works, was of a high order.

On Oct. 11, the American University Chamber Music Society made its debut at Clendenen Hall, playing works by Corelli and Loeillet, and Bach's *Musical Offering*. Wallace Mann, flutist; Ray Still and Vernon Kirkpatrick, oboists; Walter Maciejewicz, bassoonist; and Emerson Meyers, harpsichordist, together with the American University String Quartet, all contributed to the high point of the evening, the *Musical Offering*. On Oct. 13, Fernando Germani, organist of St. Peter's in the Vatican, played a recital at the First Congregational Church.

The season's first concert by the Philadelphia Orchestra was on Oct. 18 at Constitution Hall. Eugene Ormandy opened the program with the *Allegretto* from Beethoven's *Seventh Symphony*, played in memory of Hans Kindler, and then went on to a transcription of Bach's *Toccata and Fugue in D minor*, Schönberg's *Verklärte Nacht*, and Brahms' *Second Symphony*.

Guimar Novaes gave a piano recital at Constitution Hall on Oct. 23. Her program was devoted to Chopin, with the exception of four encores, all by contemporary South American composers, in which she was at her best. On Oct. 31, Bach's *Mass in B minor* was sung at the Washington Cathedral; Paul Callaway was again conductor in this third annual performance, with Ruth Diehl, soprano; Frances Lehnerts, contralto; David Lloyd, tenor; and Clifford Harvuot, baritone, as soloists. Lois Wann and Engelbert Brenner played the oboe d'amore parts; Richard Dirksen was the organist, and Daniel Pinkham the harpsichordist.

The Sadler's Wells Ballet, on Nov. 7 and 8, had an opportunity to remind the audience of the inadequacy of Constitution Hall, Washington's only large auditorium, for any sort of stage performance. In spite of the obstacles placed in its way, the excellence of the company was apparent. CHARLOTTE VILLÁNYI

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SANGER SALUTES SINGER SINGHER

Martial Singher receives the congratulations of Eli Sanger, perennial president of the Dallas Civic Music Association, after the baritone opened the 1949 Civic series there—John LaMontaine, the accompanist; William Beasley, vice-president; Mrs. Percy Davis, vice-president; Mr. Sanger; and Mr. Singher

Dallas Morning News

## RECITALS

(Continued from page 18)

had come on from Chicago to play Schönberg's Third Quartet for the New Friends of Music in the afternoon of the same day, gave a superbly articulated and tonally beautiful reading of Britten's Second Quartet. Both the John Donne sonnets and the new cycle are marked by the heterogeneity of style, love of surface effects, and questionable prosody that diminish the value of all but a few of the best of Britten's vocal works. Mr. Pears and Mr. Britten of course performed them with complete mastery. C. S.

### Efrem Zimbalist, Violinist Carnegie Hall, Nov. 14

This was Mr. Zimbalist's farewell recital, and a large and affectionate audience gathered to pay tribute to him. He accepted the applause with the modest dignity which has always been one of his most endearing traits on the concert platform. Mr. Zimbalist's thoughts must have turned back to that exciting evening, 38 years ago, on Nov. 2, 1911, when he made his New York debut with the New York Philharmonic, under Josef Stransky, in Glazounoff's Violin Concerto in A minor. Stransky made his

debut as conductor of the orchestra at the same concert, yet the young violinist played so beautifully that his triumph was not overshadowed by curiosity about the advent of a new orchestra leader.

Since Mr. Zimbalist played the Glazounoff Concerto on this farewell program, it is appropriate to quote some of the prophetic comments on his debut, written by Arthur Farwell in *MUSICAL AMERICA*. Mr. Farwell reported that the young artist was "an instantaneous and genuine success of the sort that does not often occur in the concert world. The audience listened in amazement, while this extremely modest young man, totally without affectation or unnecessary motions of any kind, sent forth into the hall tones most extraordinary in their volume and quality. Zimbalist's lower tones remind one of Gerardy's cello, and the tones of his entire upper range have a roundness and rich beauty seldom experienced in the register where one rather expects thinness and fineness. . . . Tone, under Zimbalist's touch, seems to issue from the violin and swell powerfully through the hall without the apparent factor of mechanical motion. . . . He is apparently at the beginning of a most brilliant career, and should conquer the world like an Alexander."

After 38 intervening years, Mr. Zimbalist still produced a tone of extraordinary beauty in the concerto. The refinement and ease of his performance freed the music from the slightest taint of vulgarity. He opened the program with Beethoven's Violin Sonata in C minor and Romance in G. So heartfelt was his interpretation of the Romance that it aroused a prolonged ovation, despite the introspective and completely unsensational character of the music. After intermission came the fireworks Mr. Zimbalist has always done so delightfully—Kreisler's Recitative and Scherzo-Caprice for violin alone; the Saint-Saëns-Ysaye Caprice; and five songs by George Gershwin, arranged by Mr. Zimbalist. Vladimir Sokoloff was the expert accompanist. R. S.

### Hortense Monath, Pianist Town Hall, Nov. 14

Hortense Monath opened her program with Schumann's little-heard *Davidstündchen*, Op. 6, and played it exquisitely, projecting the variegated moods of the eighteen sections with imaginative insight. Most striking was the seventeenth section, where the pianist invested the reprise with tone of gossamer texture, and actually seemed to be playing "As though from afar," as the score directs. In Liszt's *Valse Impromptu* and *Valse Oubliée*, as well, Miss Monath applied her highly personal musical conceptions to excellent effect. Both waltzes emerged as plastic shapes full of élan and elegance, yet free of the flourishes of the salon.

The rest of Miss Monath's program consisted of Mozart's Variations in F major, K. 613, and Sonata in D major, K. 576, and Beethoven's Sonata in E flat major, *Les Adieux*. The Mozart pieces needed greater rhythmic precision and a cooler approach, attractive though they were in phrasing and color. Beethoven's virile sonata became, in the pianist's hands, an intimate thing of rubatos and hesitations that were inappropriate here, although they had made their points elsewhere. A. B.

### Robert Goldsand, Pianist Kosciusko Foundation, Nov. 14

Robert Goldsand opened a series of six Chopin recitals for the benefit of the Chopin Centennial Scholarship Fund with this concert, under the sponsorship of the Kosciusko Foundation. He played in ideally intimate surroundings, in the Kosciusko Foundation House, at 15 East 65th Street. It is well known that Chopin disliked the hurly-burly of public recitals and preferred to play for

small audiences, in an atmosphere in which he could transmit the subtlest elements of his art. The delicacy and beauty of Mr. Goldsand's performances at this opening concert of his series made one realize how much of the spirit of Chopin's music is sometimes lost through a lack of concentration or through exaggerations and over-projection. There was repose in Mr. Goldsand's playing, as well as a feeling for the mood and individual character of each composition.

Among the high lights of the recital was his performance of Chopin's Variations on *La ci darem la mano*, from Mozart's *Don Giovanni*. This beguiling and unaccountably neglected work has always held a special place in Mr. Goldsand's affections; he played it very brilliantly during his first season in the United States. Once again, it was a delight to hear this music of the young Chopin, bursting with ideas and technical strokes of genius. The program also included the *Trois Nouvelles Etudes*, the Sonata in B minor, several of the mazurkas, the Ballade in F major, three nocturnes, the Barcarolle, the Polonaise in D minor, Op. 71, No. 1, and the Waltz in A flat major, Op. 42. This recital was a worthy tribute to Chopin, both in its conception and execution. N. P.

### John Langstaff, Baritone Times Hall, Nov. 14 (Debut)

In his first New York recital, John Langstaff sang a serious and demanding list of songs and arias with an exceptional degree of musicality, an intelligent grasp of stylistic requirements, and a notable awareness of his responsibilities toward text as well as music. His voice, a light baritone of moderate size, was naturally of pleasant quality; but his vocal method was incomplete and in many respects faulty, and prevented him from capitalizing on his substantial assets.

In the opening group of arias by Bach, Handel, Mozart, and Gluck his tones became constricted and thin in quality at the top; and the false resonance that he achieved through a throaty placement of them could not obviate the fact that they were almost always poorly focussed and lacking in flexibility and variety of color.

He found his most congenial material in the two groups of American songs that closed his program, for in these he sang with a freer and more forward production than he had found before, and with an unassuming, straightforward projection. Felix Wolfes was at the piano. J. H., JR.

### Loewenguth Quartet, Times Hall, Nov. 15

This much can be said with confidence: The Loewenguth Quartet has come back to us from Paris in every respect as breath-taking a body of musicians as last season, when its accomplishments set even the least impressionable concertgoers aflame. Luckily, Times Hall was much better filled than when the French visitors were here first. And the listeners gave the impression of persons in the grip of a spell. There was an almost tangible atmosphere of solemnity in the little theatre and it remained undisturbed the whole evening. It is long since a concert function hereabouts has projected such a spiritualized mood or sustained it with so little calculated effect.

The Loewenguth musicians devoted themselves solely to Beethoven on their previous American visit. This time their opening program was dedicated to Bach and Mozart. Three fugues from Bach's *The Art of Fugue* and a chorale introduced the evening. It was a lofty and moving gesture of deference on the threshold of the Bach bicentennial year. The chorale, beautifully performed, has, of course, nothing to do with the *Art of Fugue*, and the program wisely refrained from identifying it



Robert Goldsand (right) with Stephen P. Mizwa, director of the Kosciusko Foundation, which is sponsoring his series of six all-Chopin recitals

with that mighty and enigmatic creation, which speaks to us in infinities. The presentation of the fugues was of incomparable clarity and plastic

(Continued on page 22)

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# ORCHESTRAS

(Continued from page 23)

formances of these antiphonal pieces in the basilica of St. Mark, in Venice.

The chroniclers and commentators have rhapsodized for ages about the sumptuousness and splendors of Gabrieli's creations, and have likened them to the glowing canvases of Tintoretto, Veronese, and other Renaissance painters. Perhaps some of those who listened to Mr. Stokowski's disclosures of this modal music at the present concert asked themselves if it really did evoke all these visible magnificences. In any case, they heard rich and noble sonorities that, unfortunately, seemed far too brief and, in a manner of speaking, without appreciable aim or goal. The brass choirs of the orchestra covered themselves with glory, and the conductor appeared engaged in a kind of hieratic function, as in effect, he was. We should hear this curiosity again, and soon.

Music-making of a more workaday order took over when William Kapell launched upon Beethoven's B flat Concerto. The score is the least ponderable of Beethoven's piano concertos, and the composer himself had no great opinion of it. It gives a modern virtuoso little rewarding occupation, which fact, together with its musical slightness, has kept it in the shadows. All the more to Mr. Kapell's honor is the delicacy and genuine distinction he brought to a task somewhat less than full-blooded. He played the Adagio with a touching simplicity, and missed none of the sparkle and humor of the Rondo. Manifestly, this pianist harbors more than a surface tenderness for this stepchild among Beethoven's concertos. His treatment of the composer's own cadenzas was a dominant feature of a performance to which Mr. Stokowski furnished a notable accompaniment.

Tchaikovsky's Fifth Symphony came in for a highly personal dramatization, and excited the large audience. To be sure, it was a new reading—in the truest Stokowskian sense—with various unaccustomed departures in tempos, stresses, accents and what not; further, it seemed even more than usually sentimental. Still, it had the virtue of leaving nobody bored or indifferent.

H. F. P.

## Little Orchestra Gives First Young People's Concert

The first children's concert of the Little Orchestra season was given on Saturday morning, Nov. 12, at Hunter College. Thomas K. Scherman conducted.

The program started with introductory remarks by Mr. Scherman, on an empty stage, and as each of the orchestral choirs appeared it was introduced by sight and sound. The strings played Grieg's Prelude and Rigaudon, from the Holberg Suite. For the brass choir, the offering was

the first performance of Julius and Max Levine's Timid Tim, the Trumpeter, with Milton Cross narrating. The Rondo from Mozart's Serenade in E flat major followed as an illustration of music for woodwinds—aided by two horns.

By far the most exciting event of the morning, eagerly awaited by the children (what with the brightly spangled curtain of the Suzari Marionettes in full view from the beginning of the concert), was a wholly delightful performance of Prokofiev's Peter and the Wolf. The puppeteers put on a wonderful show, full of charm and humor. The children (parents, too) responded gaily to the crisp tid-bits of marionette choreography; to the accommodating way the wolf raised his tail for the lassoing; and, especially for the very tender-hearted, to the reappearance of the duck, descending from heaven with a lovely halo circling her head. The orchestra's performance of the music was sensitive and beautiful.

E. C.

## Munch Conducts Works By J. S. Bach and Strauss

Boston Symphony. Charles Munch, conductor. Carnegie Hall, Nov. 12, 2:30:

Excerpts from The Art of Fugue (arranged by Ernest Munch)  
.....J. S. Bach  
Symphonia Domestica .....Strauss

This curious but highly interesting program revealed two sides of Charles Munch's musical nature. In the fugues from the Bach masterpiece, he was the profound and accomplished musician, conducting with skill and self-effacement and conveying both the spirit and the letter of the music. In the Strauss Symphonia Domestica, he was the wild and erratic virtuoso, asking the impossible of his orchestra and letting the notes fall where they might in his headlong course through the score.

Ernest Munch, who is closely related to Charles Munch, derived his orchestral version of nine fugues from The Art of Fugue from Hans Theodor David's edition of the work. He uses winds, brasses, and organ discreetly, but relies mainly upon the strings, which play alone in the first four contrapuncti (as Bach called them). Mr. Munch has arranged the contrapuncti in the following order (following the Bach Gesellschaft supplement and Wolfgang Graeser's edition): Nos. 1, 3, 2, 4, 9, 10, 8, 11, and 19. Thus, the first fugue is followed by the fugue with the inversion of its theme; and the fugue with the altered version of the theme of the first Fugue is followed by the fugue with the inversion of the altered theme. At the end of the uncompleted Contrapunctus No. 19, E. Power Biggs played the chorale prelude, Wenn wir in höchsten Nothen sein, on the organ.

On the whole, Mr. Munch's arrangement is both true to the spirit of Bach and contrapunctually clear. In one or two places, he has used the brasses for purely coloristic purposes in a questionable way, but this is a very minor blemish on an excellent score. It is a pity that he did not arrange the entire work. The ideal interpretative medium for The Art of Fugue is the chamber orchestra (as employed by Fritz Stiedry in his version made for the New Friends of Music), but the work should also be available in the symphonic repertoire. We owe Charles Munch and the Boston Symphony a profound debt of gratitude for performing at least a part of this incomparable masterpiece in a proper style. This was Bach and not a Bacchanale, as most of the transcriptions heard in our concert halls turn out to be.

Whatever possessed Mr. Munch to conduct Strauss' Symphonia Domestica so hysterically I cannot imagine. He took the double fugue so fast that the brasses had to smear their parts in order to play any notes at

all, and he was careless of balance as well as accent throughout the work. This is virtuoso music whose sole justification to modern ears lies in an impeccable performance. Let us hope that the lack of self-control displayed in this interpretation was a passing flurry of nerves. At any rate, the afternoon began in a noble and auspicious manner.

R. S.

## Stokowski Leads Wagner Program for Pension Fund

New York Philharmonic-Symphony Society, Leopold Stokowski, conductor. Pension Fund Benefit Concert. Mariquita Moll, soprano; Virginia Paris, contralto; Robert Bernauer and Eugene Conley, tenors; Women's Chorus of the Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, Nov. 12.

### ALL-WAGNER PROGRAM

Bacchanale, from Tannhäuser; Fragments of Garden Scene and Close of Act II, Tristan and Isolde; Siegfried's Ascent of the Mountain, Brünnhilde's Awakening and Love Scene, from Siegfried, Act III.

Mr. Stokowski assembled a somewhat unacknowledged succession of Wagner extracts for the annual Pension Fund Benefit Concert. The Paris version of the Bacchanale, from Tannhäuser, with a backstage choir for the sirens' chorus and a portion of the Overture (without the opening Pilgrims' Chorus) to supply a prefix, started the evening in properly incandescent fashion. All the same, some might have preferred a richer allotment of second-act Tristan and Isolde fragments than this latest Stokowskian synthesis, which patched together—smoothly enough, it is true—the introductory music, including the sounds of the hunting fanfares; a part of the love-duet, beginning with "O sink hernieder," through Brangäne's Warning and some of the ensuing duo of the lovers up to the irruption of Kurvenal; then, passing over King Mark's scene, the concluding 21 bars of the act. A pity that Mr. Stokowski did not find it feasible to include at least a portion of the Day and Night colloquy, which is shockingly unfamiliar in this city, though it contains some of the most incomparable pages of the act.

Barring a cut of 180-odd measures, from Siegfried's "Was ruht dort schlummernd" to Brünnhilde's awakening, the final scene of Act III was given with the two identical cuts made at the Metropolitan. Both the Tristan and Isolde and Siegfried extracts offered singing of variable merit. Mariquita Moll, though her voice is of fine natural quality, seemed not wholly master of her means, and her singing was sometimes insecure and breathy. Nor are her style and technique entirely ripe for the later Wagner roles. She made a brave effort of the bridal Brünnhilde's final high C, but without complete success. In Isolde's music her pitch was sometimes open to question. Virginia Paris' singing of the Tower Song was more or less inaudible. Robert Bernauer's management of Tristan's passages was smooth but tentative. Eugene Conley's tones, on the other hand, if of no great beauty of texture, had a metallic ring and a strong impact, even over the surging orchestra behind him.

H. F. P.

## William Kapell Soloist in Composition by Falla

New York Philharmonic-Symphony. Leopold Stokowski conducting. William Kapell, pianist. Carnegie Hall, Nov. 13, 2:45:

Russian Overture .....Ivanov-Radkevich (First performance in America)  
Symphony No. 5, E minor, Op. 64  
Tchaikovsky  
Sensemayá .....Revueltas (First performance by the Society)  
Nights in the Gardens of Spain...Falla

The two novelties on this program were both nationalistic in temper. Ivanov-Radkevich's overture is a string of conventionally harmonized Russian folk tunes, or reasonable facsimiles of them, brilliantly orchestrated in the Glazounoff tradition.

Since the melodies—some gay, some pleasantly plaintive—are attractive enough, the work is unobjectionable, if a shade too long.

Revueltas' Sensemayá, introduced locally by the New York City Symphony, under Mr. Stokowski's direction, in 1945, tries to depict the Mexican scene tonally. Rhythmically complex, dissonant, brashly orchestrated with the aid of native percussion instruments, it is largely one swatch after another of bright, crude colors. Its exoticism has some fascination, but, lacking any discoverable musical structure or development, it remains a tedious work.

Since Mr. Stokowski seldom required the orchestra to play softer than a mezzo-forte either in these pieces or in the Tchaikovsky symphony, which separated them, the program seemed unduly noisy. The Falla work was conducted carefully and in more subdued fashion, but the still heavy orchestral sonorities reduced the effectiveness of the piano part. As far as could be heard, the latter was played conscientiously by William Kapell.

R. E.

## Stokowski Offers New Works by Aubert and Messiaen

New York Philharmonic-Symphony. Leopold Stokowski, conductor. Wanda Landowska, harpsichordist. Carnegie Hall, Nov. 17:

Offrande .....Louis Aubert (First time in United States)  
Concert Champêtre, for harpsichord and orchestra .....Francis Poulenc  
Trois Petites Liturgies de la Présence Divine, for piano, ondes mattenot, celesta, vibraphone, percussion, women's chorus, and string orchestra .....Olivier Messiaen (First time in United States)  
Concerto, B flat major, Op. 4, No. 6, for harpsichord and orchestra. Handel Symphony, D major, K. 385 (Haffner) .....Mozart

Take large chunks of Carrie Ja- (Continued on page 26)

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## Chicago

(Continued from page 3)

music in his last three concerts. Only the program of Oct. 21 and 22 was predominantly symphonic, and in this, Beethoven's Third Leonore Overture was given an unorthodox position at the end. Berlioz' Fantastic Symphony, which opened the program, was the most vivid piece of picture making—bitter and bold and brilliant—of Mr. De Sabata's stay. Vincenzo Tommasini's Paesaggi Toscani (Tuscan Landscapes), a rhapsody on popular Tuscan themes, was melodious but distractingly diffuse; but Ravel's Second Daphnis and Chloe suite was efficiently, excitingly opulent.

Two La Scala veterans combined to make an operatic treat of the first Tuesday matinee of the season, Oct. 25, when Ebe Stignani was Mr. De Sabata's soloist. The mezzo-soprano sang Che farò senza Euridice, from Gluck's Orfeo ed Euridice, with depth of tragic feeling yet with a quiet dignity. The limpid Mon coeur s'ouvre à ta voix, from Saint-Saëns' Samson et Dalila, in the Italian text, was sung in the grand manner, and Lia's recitative and aria, from Debussy's L'Enfant Prodigue, was the most communicative offering of the afternoon. Mr. De Sabata's reading of Schumann's Rhenish Symphony was leaden, but the Overture to Rossini's La Gazza Ladra was more brilliant than in its first performance three weeks earlier. The Overture to Wagner's Tannhäuser closed the matinee.

Miss Stignani's contributions—Beethoven's Ah! Perfido, and O don fatale, from Verdi's Don Carlos—brought the program of Oct. 27 and 28 to twin peaks of splendor that were not matched by the orchestra's execution of the Rakoczy March, from Berlioz' The Damnation of Faust, or by an entire pre-intermission group of Wagnerian selections—the Prelude to Act III of Lohengrin; the Good Friday Spell, from Parsifal; the Bacchanale, from Tannhäuser; and the Prelude to Die Meistersinger.

Bruno Walter put his friend and hero, Gustav Mahler, to the severest kind of test when he took over the baton for the concerts of Nov. 3 and 4, for he juxtaposed the redundancies of Mahler's First Symphony with masterfully played Handel and Mozart works. This work, which had not been played by the Chicago Symphony for fourteen years, projected the deeply personal feeling of Mahler with new simplicity.

The result was a tribute to Mr. Walter's sympathetic insight, for the Mahler work followed Mozart's G minor Symphony, K. 550, which is a model of clarity, with its two, sometimes three, melodies running concurrently with a shrewd sense of direction; and Handel's Sixth Concerto Grosso, with Philip Manuel at the harpsichord.

Mr. Walter made an all-Beethoven event of the second Tuesday matinee, on Nov. 8, with highly convincing interpretations of the Egmont Overture, the Sixth Symphony, and the Seventh Symphony. He concluded his first visit of the season (he will return in February) with the programs on Nov. 10 and 11. Haydn's Symphony No. 102, substituted without notice for another in B flat major, No. 98, was deftly executed; and the brasses, until this season not one of the orchestra's strong points, played with cleanness, precision, and point in Strauss' Don Juan, and in Brahms' Fourth Symphony.

Pierre Fournier, cellist, opened the Patrons of Music Series on Nov. 9 at the Casino Club, with an impressive recital of music by Haydn, Bach, Brahms, Stravinsky, and Paganini. Kenneth Wolf, eighteen-year-old Cleveland pianist, filled Kimball Hall on Nov. 11 for a recital in which the technical and musical aspects of his performance were imperfectly blended. Kirsten Flagstad scored a triumph on

Nov. 13 at Orchestra Hall. Adele Tilson, young winner of the Musical Arts Piano Series auditions last spring, made her appearance in the series on Nov. 15 at Orchestra Hall, demonstrating interpretive sensitivity, a good technique and powers of communication.

The Roosevelt College Symphony presented its first public program of the 1949-50 season Nov. 8 in the recital hall of the college. Florian Mueller, of the college faculty and the Chicago Symphony woodwind section, conducted.

Robert Brink, a musicianly violinist with a good technique, as well as earnestness of purpose, played on Nov. 9 in Kimball Hall. Besides introducing a sonata by Ervin Henning, dedicated to him by the composer, he played music by Bach with admirable cleanness of attack.

The American Opera Company, customarily quartered in the comparative obscurity of the Eighth Street Theatre, moved into the Studebaker Theatre on Nov. 6 for a pretentious production of Carmen that marked the American debut of the Lithuanian mezzo-soprano, Alodi Diciute. Nicola Berardinelli conducted.

Lillian Salmela and Edward Hegarty presented a duo-accordion recital on Nov. 7 at Kimball Hall; and Russell Stepan was a piano recitalist there on Nov. 8. Joseph Rezits, pianist, who had been heard at Grant Park in 1945 while in army uniform, presented a taxing program on Nov. 8, at Kimball Hall.

## Obituary

### LOTHAR WALLERSTEIN

NEW ORLEANS.—Lothar Wallerstein, 68, a stage director for the Metropolitan Opera from 1941 to 1946, died of a heart attack here on Nov. 14. He came to this city a few weeks ago to become the first resident stage director of the New Orleans Opera Association.

Mr. Wallerstein was born in Prague, Czechoslovakia, the son of a singing teacher, who persuaded him to study medicine. He studied music simultaneously, and, when he obtained a post in a Geneva hospital, continued his musical studies at the Geneva Conservatory. When offered a teaching post there, he abandoned medicine.

He became a coach at the Dresden opera house, where he met Richard Strauss, with whom he was later to work on many operas. His first collaboration with the composer was the playing of an off-stage piano in the third act of the world premiere of Der Rosenkavalier, in 1911.

He was a conductor and stage manager at the opera house in Poesen, Germany, when the first World War interrupted his musical career, and he went to serve the Austro-Hungarian army as a surgeon. At the end of the war he became stage director of the opera at Breslau, Germany.

Later he conducted operas at Duisberg and Frankfurt, and in 1927 he began a ten-year tenure at the Vienna State Opera as chief stage director. There he directed 75 new productions as well as many old ones. He also taught singing, acting and stage designing, produced operas at Salzburg in the summers, staged annual productions at La Scala Opera House, Milan, and made three visits to South America to direct the staging of operas.

When the Nazis occupied Austria in 1938 Mr. Wallerstein left Vienna. He spent five months in Italy and then went to the Netherlands, where he founded an opera school in The Hague. The advent of the Germans forced him to flee to the United States early in 1941, and six months later he joined the Metropolitan Opera, where he directed such productions as Pique Dame, Tristan und Isolde, and Das Rheingold.

## ORCHESTRAS

(Continued from page 25)

cobs Bond, or any other saccharine popular melodist, sweetened with Scriabin and spice with Stravinsky, stir well with vibraphone and ondes martenot, and you will have a concoction very much like Olivier Messiaen's Trois Petites Liturgies de la Présence Divine. This music is insufferably commonplace in its material, nor can the composer's ear for sonorities and adroit coloristic devices conceal its lack of invention, movement, and rhythmic vitality. Messiaen manipulates chords, much as Scriabin does in his more mystical works, in an agonizingly static fashion. He is obsessed by his harmonic patterns, and rings infinite small changes upon them, to the boredom of the listener. Nothing could be less like Hindu music (to which Mr. Messiaen has acknowledged a debt) than this stodgy, inert mass of oversweet sounds. There is nothing subtle about the pretentious "mysticism" of the score; it would be welcome in any Hollywood film.

The composer's text was almost entirely unintelligible, owing to no fault of the Women's Chorus from the Schola Cantorum, which sang it. Since Mr. Messiaen wrote it after he had "re-read the Gospels, the Apocalypse, Saint Paul, Saint Thomas, the Imitation of Christ, the Song of Songs, Paul Eluard, and

works on medicine, botany, geology, and astronomy," perhaps it is just as well. Leonid Hambro played the piano arabesques in the work sensitively, and Ginette Martenot manipulated the ondes martenot skillfully, though she could not make the sound of the instrument very palatable. Louis Aubert's Offrande, "an homage to all victims of the war," began in sincere, if conventional style, but ended in a flashy climax which destroyed its elegiac mood.

Like a breath of fresh air, Wanda Landowska transported the listener from the somewhat feverish atmosphere of the rest of the program to a world of pure music and Elysian calm. In Poulenc's Concert Champêtre, which was written for her, she achieved fascinating blends of tone color with the orchestra. The concerto is far more interesting in its original form, with harpsichord, than it is as a piano work. Among the glories of Miss Landowska's performance of the Handel concerto were her noble cadenza in the slow movement (an example of faultless taste) and her rhythmic assurance in the allegros.

Mr. Stokowski sacrificed almost all of his own ideas about eighteenth-century music to give her an appropriate accompaniment. But his interpretation of Mozart's Haffner Symphony was a harrowing reminder that the sacrifice was momentary. He conducted it as if he had to catch a train. Each movement ended with a jerk, and scarcely any sense of cadence. I have never heard the Philharmonic-Symphony play more carelessly. This was a curious evening, through which the artistry of Mme. Landowska shone like a guiding beacon. R. S.

## RECITALS

(Continued from page 24)

opening Mendelssohn Prelude and Fugue in E minor was a solid one, and he handled both the romantic and classic demands of the work with real insight and authority. The Chopin Berceuse was played with a haunting sense of mood, and the long melodic lines were beautifully proportioned. Equally capable of playing in the bravura tradition, Mr. Korbel closed his program with a fiery performance of Liszt's B minor Sonata, refusing to make it a shallow display piece, and maintaining an awareness of the plan of the work and the development of the germinal motives. Only at times, in such pieces as the Schumann Symphonic Etudes or the Chopin G minor Ballade, did Mr. Korbel show immaturity, when agogic accents were needed to heighten certain basic effects. G. K. B.

### Lili Kraus, Pianist Town Hall, Nov. 19

The second New York recital by Lili Kraus included performances of Beethoven's Sonata in E major, Op. 109; Mozart's Fantasia in C minor, K. 475, and C minor Sonata, K. 457; Schubert's Wanderer Fantasy; Haydn's F minor Variations; and Bartók's Three Rondos on Folk Tunes. N. P.

### OTHER RECITALS

RUTH KOSLOFSKY, mezzo-soprano, and NINO LUCIANO, tenor; Times Hall, Nov. 13.  
FRANK NORTHCUTT, baritone; Carnegie Recital Hall, Nov. 15.  
ROBBIE MASTERSON, pianist, and GOSTA ENGLUND, baritone; Times Hall, Nov. 16.  
BERNICE FRANETTE, soprano, and MARIETTA MUHS, mezzo-soprano; Carl Fischer Hall, Nov. 18.

### A Correction

The picture on page nineteen of the Nov. 15 issue of MUSICAL AMERICA was incorrectly captioned. Ebe Stignani's recital was given for the Civic Music Association in Sioux Falls, South Dakota.

# OPERA AT CITY CENTER

(Continued from page 13)

is. Giulio Gari, the Rodolfo, also surpassed himself in the final scene of the opera. Few tenors manage to convey Rodolfo's heartbreak with such dramatic taste and restraint.

It was delightful to hear the resonant, powerful voices of Marko Rothmuller and Oscar Natzka in the roles of Marcello and Colline. The others in the cast were Dorothy MacNeil, as Musetta; Arthur Newman, as Schaunard; Richard Wentworth, as Benoit; Edwin Dunning, as Alcindoro; and Nathaniel Sprinzena, as Pargpignol. Thomas Martin conducted in lively but unsuited fashion. Mr. Martin is an enthusiastic musician, but his conducting technique is still rough. He should heed Richard Strauss' advice: "Do not perspire when conducting; only the public ought to get warm." R. S.

## The Marriage of Figaro, Nov. 13, 2:30

Louise Warren made her debut with the company in this performance, as Marcellina. As soon as she swept in, in the first act, like a frigate under full sail, she established the character. Her coiffure and cap alone would have won her audience. Miss Warren sang the role acceptably, despite signs of strain in her voice in the longer and more demanding phrases. Her sense of ensemble was excellent; and she managed the transition from the shrewish husband-seeker to the jovial mother, in the trial scene, skillfully. Others in the cast were Norman Young, as the Count; Leona Scheunemann, as the Countess; James Pease, as Figaro; Virginia MacWaters, as Susanna; Rosalind Nadell, as Cherubino; Richard Wentworth, as Dr. Bartolo; Luigi Vellucci, as Don Basilio; Nathaniel Sprinzena, as Don Curzio; Arthur Newman, as Antonio; Dorothy MacNeil, as Barbarina; and Joyce White and Dorothy Shawn, as Two Peasant Girls. Joseph Rosenstock conducted. The Marriage of Figaro always finds Mr. Rosenstock in top form, and he kept this performance wonderfully light and vivacious. R. S.

## Tosca, Nov. 13

Richard Bonelli sang Scarpia for the first time at the City Center in the New York City Opera Company's third Tosca of the season. Mr. Bonelli's portrait of the cruel, hard police chief was effectively conceived, and his singing was vigorous and competent, if at times somewhat dry in sound. The opulent voice of Suzy Morris, in the title role, was freely produced, and much of her singing was tonally splendid. Rudolph Petrak was a vocally ardent Cavaradossi. Others in the cast were Frances Bible, Richard Wentworth, Edwin Dunning, George Jongeyans, and Walter Brandin. Jean Morel conducted. R. W. G.

## Der Rosenkavalier, Nov. 15

A special performance of Strauss' opera brought Maria Reining back to sing the Marschallin for the first time since her first appearance in the role with the company. Restored in health, the comely soprano sang superbly, and gave a thoroughly satisfying portrayal of the Princess. It is hard to find her equal today in this part. With the inspiration of her presence, everyone else sang unusually well, and the performance had an entrancing glow and sheen. Frances Bible was the Octavian; Lorenzo Alvary the Ochs; Virginia Haskins the Sophie; and Richard Wentworth the Faninal. Others in the big cast were Leona Scheunemann, Luigi Vellucci, Rosalind Nadell, Arthur Newman, Giulio Gari, Nathaniel Sprinzena, and Dorothy MacNeil. Joseph Rosenstock conducted. Q. E.

## The Tales of Hoffmann, Nov. 16

With three principals new to their roles and Robert Rounseville not in his best voice as Hoffmann, this performance rested mainly on the shoulders of Carlton Gauld, whose dependable art carried him through the triple assignment of baritone roles—Lindorf, Coppélius, and Doctor Miracle. Norman Young sang Dappertutto for the first time, and managed to get through the Diamond aria creditably, after a tussle with a backdrop that fell on his head while he was standing in the wrong spot. Two of the feminine singers were also new to their parts. Adelaide Bishop was charmingly pretty but not quite mechanical enough as Olympia; and Eva Likova was a sumptuous looking, but rather hard-voiced, Giulietta. Others were familiar from previous casts—Ann Ayars, Rosalind Nadell, Richard Wentworth, Luigi Vellucci, Nathaniel Sprinzena, Arthur Newman, Edwin Dunning, George Jongeyans, and Frances Bible. Jean Morel conducted. Q. E.

## The Love for Three Oranges, Nov. 17

The third performance of Prokofiev's delightful fairy-tale preserved undiminished the gaiety the never-never-land fancifulness of one of the City Opera's most felicitous productions. The cast included four newcomers, all of whom fitted skillfully into the ensemble and provided characterizations as satisfying as those of their predecessors—Frances Bible, as Clarissa; Edwin Dunning, as Pantalone; James Pease, as the magician, Celio; and Leona Scheunemann, as Fata Morgana. Richard Wentworth, as the Cook, again stole the show with his ribbon dance, in which he executed with taste and hilarity a bit of choreography that bears the unmistakable stamp of Charles Weidman, the company's choreographer and one of the great humorists of the modern dance. Laszlo Halasz conducted, as before, with an exemplary grasp of the intricate score. C. S.

## Don Giovanni, Nov. 18

The second and last Don Giovanni of the fall season had a new Leporello in Richard Wentworth, and a new Donna Elvira in Eva Likova. Mr. Wentworth's comic servant was a broadly conceived characterization that caught the robust drollery basic to the part. It was a creditable impersonation that had spontaneous stage deportment and adroit delivery of parlando passages to recommend it.

Miss Likova's voice did not have the power for the exacting demands of Elvira's music. She looked well, however, and as the evening progressed, her acting came to depend less on posturings and became steadily more believable. The other members of the cast were Rosa Canario, as Donna Anna; Virginia Haskins, as Zerlina; James Pease, as Don Giovanni; Eugene Conley, as Don Ottavio; Edwin Dunning, as Masetto; and Oscar Natzka, as the Commandant. Laszlo Halasz conducted. A. B.

## The Love for Three Oranges Children's Matinee, Nov. 19, 2:30

A special children's matinee of the delightful Prokofiev opera drew a full house. Laszlo Halasz conducted and the cast included only one singer not previously heard in one or the other of the earlier performances. This was George Jongeyans, who sang the role of Leandro for the first time.

## La Traviata, Nov. 19

The final La Traviata of the season at the City Center was presented by a familiar cast. Ann Ayars, svelte and charming as ever, gave a performance

(Continued on page 30)

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# NEW MUSIC REVIEWS

## Toch Sets Chinese Poems For Soprano and Orchestra

Ernst Toch's *The Chinese Flute*, for soprano and chamber orchestra, issued by Associated Music Publishers, is lovely music. The whole approach and mood are oriental; the concept of form, balance, climax and instrumentation occidental; and the two blend beautifully because the idea demands both for its expression. A prologue, in which the flute is given prominence, leads to Li Tai Pe, where the soprano enters in tranquil mood. Wayfaring again employs the flute and orchestra without the voice. Sao Han is brilliantly written for voice against a clarinet and snare-drum texture in which idea, development, and instrumentation are closely knit. Procession of Monks uses the celesta with the orchestra (without the voice) in a colorful interlude. The finale, Confucius, with the voice and the full ensemble concludes the work in reflective mood.

Toch's chromaticism is like the chromaticism of the East. It contains some, but never all of the semitonic intervals. His melodies curve outward to points of destination, homeward to points of rest—frequently other ones than the tonic and dominant. This selectivity gains for him the contrast that is the greatest legacy of diatonicism, and frees him from its key dictatorship. P.G.-H.

## Lehman Engel Writes Work For Narrator and Orchestra

Lehman Engel's setting of the Bible story of the creation, from the book of Genesis, for narrator and orchestra, has been used by Associated Music Publishers. Mr. Engel has built his score fairly literally around the imagery of the text. He opens the work with a prelude marked religioso, which leads into a section headed Chaos, as the narrator begins the story. Each of the following six days is used as a general heading for the succeeding portions of the score; and a special section is devoted to Man, as the narrative reaches the words, "male and female created he them." After a section marked Blessing, the work ends with a resounding chorale.

It must be confessed that Mr. Engel's music sounds feeble in comparison to the gorgeous words of the Bible. Its programmatic reflections of the narrative waver between a

terse harmonic style, reminiscent of Copland, and a lush manner, more reminiscent of Hollywood. Mr. Engel has solved the problem of blending the narration with the flow of the music, but he has added little to the impressiveness of the text. R. S.

## Bassoon Concertos By Bruns and Eric Fogg

The literature for bassoon is so limited that the appearance of two concertos for the instrument is most welcome. Eric Fogg's Concerto in D for Bassoon and Orchestra has been issued in an arrangement for bassoon and piano by Robert Groves (London: Elkin; New York: Galaxy). And V. Bruns' Concerto for Bassoon and Orchestra, has also been published in a version for bassoon and piano (Leeds). Both works give ample opportunities to the soloist to display the capacities of the instrument, and both include effective cadenzas. As to the originality and musical quality of these compositions, it must be confessed that they are mediocre; but, in view of the shortage of bassoon concertos, they should prove serviceable. R.S.

## Orchestral Works By Raphael and Ireland

Two brisk works suitable for both popular and "serious" programs are the Smetana Suite, Op. 40, by Günter Raphael (Hinrichsen Edition), and Satyricon, Overture, by John Ireland (Williams Ltd.). Mr. Raphael's suite, based on dances by Bedrich Smetana, preserves the rhythmic snap of the originals, even if it tends to gild the lily in its over-heavy orchestration. Mr. Ireland's harmonically piquant overture has a quotation from Burnaby's translation of Petronius' Satyricon as a motto: "I am resolved to be as good as my Word, being so met to our Desires; not only to improve our Learning, but to be merry, and put life in our Discourse with pleasanter Tales." R. S.

## Other Orchestra Music

BACH, J. C.: Sinfonia in B flat major. Edited by Fritz Stein. (Peters). This delectable work reveals how deeply Johann Christian Bach influenced the young Mozart. Bach used it as the overture to his opera, Lucio Silla (1774). If the other symphonies by him, to be published by Peters this year, are half as charming as this one, conductors should hasten to perform all of them. R. S.

GUARNIERI, CAMARGO: Three Dances for Orchestra (published separately). (Associated). Allowing for the automatic charm of the exotic, these dances are original, effective and expert. Guarnieri sets himself new musical problems, and solves them with real musical solutions. His rhythmic structure dictates his form and his instrumentation, and the result is most colorful. The Tempo di Samba is three pulsating minutes of sound. The Savage Dance that follows is emphatic, and rhythmically asymmetrical. The Negro Dance creates a mood of remote intensity that is forceful for all its veiled and elusive texture. P. G.-H.

IVES, CHARLES: Hallowe'en, for string quartet and piano. (Bomart). A brief piece that should provide half a minute of hilarious fun for both players and listeners. A prefatory note explains that it is designed to be played several times, adding or omitting this or that each time. "It has been observed by friends," writes Ives, "that three times around is quite enough, while others stood for four—but as this piece was writ-

ten for a Hallowe'en party and not for a nice concert, the decision must be made by the players, regardless of the feelings of the audience. P.S. A bass drum or drum during the last time may play the total rests in measures 3, 4, and 8, and from there on may add his own part—impromptu, or otherwise." P. G.-H.

LOPATNIKOFF, NICOLAI: Sinfonietta for Chamber Orchestra. (Associated). To judge by his Sinfonietta, Lopatnikoff is a master of both composition and orchestration, though the original thought in the work seems at a minimum. The music is fundamentally diatonic and related to keys, though its melodic and harmonic details are chromatic to a degree. The first movement contains both energetic and tranquil materials that are skillfully combined, and the Andantino, which follows, is a lyrical and pleasing—though constructed rather than spontaneously felt—movement. The piano is kept busy as an integral and important part of the orchestration, which is always effective, if seldom unusual. P. G.-H.

WARD, ROBERT: Jubilation—Overture. (Associated). Mr. Ward's overture is a good diatonic piece, with the modal overcurrents of the school-of-Copland Americana style. Both its composition and its orchestration reveal the sound workmanship of one who knows how. In view of the modern masterpieces that are still in manuscript, one sometimes wonders at the promotion given to these competent exercises, but an attractive overture is always useful. P. G.-H.

## Orchestra Music Listed

BORODIN: Nocturne, from String Quartet No. 2. Transcribed for orchestra by Harry Dexter. (Williams Ltd.).  
ANDERSON, LEROY: Sleigh Ride. (Mills).  
CHOATE, ROBERT, and ISAAC, MERLE: Early California, overture. (Carl Fischer).  
HERFURTH, C. PAUL: Our Easy Orchestra Folio, compositions and arrangements. (Carl Fischer).  
HUMPERDINCK: Hansel and Gretel, selection. Arranged by Merle Isaac. (Carl Fischer).  
KHACHATURIAN, ARAM: Waltz, from Masquerade Suite; and Dance of the Rose Maidens, from Gayne Ballet. Arranged for small orchestra by Rosario Bourdon. (Leeds).  
MOZART: Wedding Procession, from The Marriage of Figaro. Freely transcribed by Hans Kindler. (Mills).  
MOUSSORGSKY: Chanson Russe; and Love Music from Boris Godounoff, transcribed by Hans Kindler. (Mills).  
PENNYMAN, M. D.: Wensleydale Suite, for amateur orchestra. (Oxford).  
PHILLIPS, DONALD: Cuban Holiday. Arranged by Ronald Hanmer. (Mills).  
RICHARDSON, CLIVE: The British Grenadiers, and Little Brown Jug. (Mills).  
SCHOENBERG, ARNOLD: Theme and Variations, Op. 43b, study score. (G. Schirmer).  
STACKHOUSE, DAVID L.: Weybosset Bridge. (Axelrod).  
WAGNER: March of the Meistersinger. Arranged by C. Paul Herfurth. (Carl Fischer).  
WAL-BERG: Capriccio, for piano and orchestra. (Leeds).  
YOUNG, PERCY M.: A 17th Century Suite, for strings, oboes (or recorders) with piano ad lib. (Hinrichsen Edition).

## String Orchestra Music Listed

BACH, J. S.: Three Movements, from the second and fourth of the Four Inventions, in Vol. 45 of the Bach Gesellschaft Edition. Edited and ar-

ranged by Emily Daymond, with optional piano part. (Oxford).  
BACH, J. S.: Overture, from Vol. 45 of the Bach Gesellschaft Edition. Edited and arranged by Emily Daymond. (Oxford).  
BYE, FREDERICK: A Netherlands Suite, based on old Dutch peasant songs and dances. (Peters).  
MARK, JEFFREY: Scottish Suite, for strings and piano. (London: Stainer & Bell; New York: Galaxy).  
MOULE-EVANS, DAVID: The Haunted Place, miniature for string orchestra. (Williams Ltd.).  
PURCELL, HENRY: Abdelazer Suite, for strings and keyboard. Edited by Edward Fendler. (Music Press).  
REDMAN, REGINALD: Serenade, for two solo violins and string orchestra. (Peters).  
ROWLEY, ALEC: Legend, for solo violin, piano, and string orchestra. (Peters).  
SCHUBERT, FRANZ: Five German Dances and Seven Trios, for string orchestra or string quartet. Edited by Karl Geiringer. (Music Press).  
VIVALDI, ANTONIO: Concerto, Op. 3, No. 9, for string orchestra and violin solo. Edited by Sydney Beck. (Music Press).  
VIVALDI, ANTONIO: Concerto, in B minor, Op. 3, No. 10, for four violins and orchestra with cembalo (organ) ad lib. Edited by Waldemar Woehl. (Hinrichsen Edition).  
WILLNER, ARTHUR: Bagpipes, for string orchestra with piano. (Hinrichsen Edition).

## Wagner's Trauersinfonie Revised for Symphonic Band

A composition of great interest, Richard Wagner's *Trauersinfonie*, funeral music on themes from Weber's *Euryanthe*, has been revised for symphonic band by Erik Leidzen and issued by Associated Music Publishers. Richard Franko Goldman tells the history of the work in a prefatory note. Wagner composed the *Trauersinfonie* in 1844, eighteen years after Weber's death, in London, as a march for the torchlight procession that accompanied the composer's body to its final resting place, in Dresden. Wagner used the theme from the overture that is associated with the vision of Emma's spirit, and the cavatina, Hier, dich am Quell, scoring the march for large military band. In adapting the *Trauersinfonie* for modern concert band, Mr. Leidzen has added parts for E flat, alto, and bass clarinets, saxophones, euphonium, string bass, tympani, tam-tam, and cymbals. He points out that the texture of the original scoring is only slightly altered by these additions. R.S.

## Siegmeister Arranges Folk Songs for Band

Elie Siegmeister has arranged five American folk songs in a suite of short pieces intended for school bands (Carl Fischer). Mr. Siegmeister has chosen the tunes Sourwood Mountain, Doney Gal, The Monkey's Wedding,

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# NEW MUSIC

Black is the Color of My True Love's Hair, and M'sieu Bainjo; and he has taken pains to keep the arrangements both technically and harmonically within the grasp of student players. The songs may be played separately, or in various combinations, according to the composer's note.

## Band Music Listed

- ANDERSON, LEROY: Promenade, Jazz Pizzicato, and Fiddle-Fiddle. Arranged by Philip J. Lang. (Sleigh Ride. (Mills)).
- BACH, J. S.: Fugue No. IV, from Book I of The Well-Tempered Clavier. Arranged by C. K. Wellington. (G. Schirmer).
- BENNETT, DAVID: The Four Horns-men, horn quartet with band (or piano) accompaniment. Tournament of Trumpets, for quartet or trio of trumpets or cornets, with band (or piano) accompaniment. Majesty of America, concert march. (Carl Fischer).
- CAMARATA: Rumbalero. (Mills).
- CHOATE, ROBERT and ISAAC, MERLE: Early California, overture. (Carl Fischer).
- DUKAS, PAUL: The Sorcerer's Apprentice. Arranged by Lucien Cailliet. (Carl Fischer).
- EPPELSON, EMERY G.: Glory of the Nation, march. (Carl Fischer).
- GOLDMAN, EDWIN FRANKO: The League of Composers, march. Arranged by Erik Leiden. (Mills).
- GOLDMAN, EDWIN FRANKO: Patience and Fortitude, march; American Caprice, solo for B flat cornet, or trumpet, or baritone-treble, or tenor saxophone, with band. Arranged by Erik Leiden. (Carl Fischer).
- HOLMES, G. E.: Novelette. (Mills).
- ISAAC, MERLE J.: Mexican Overture. (Carl Fischer).
- JACKSON, G. E.: Call of the Rockies, march. (Carl Fischer).
- JOHNSON, HAROLD M.: Medallion, overture. The Enchanted Prince, overture. (Carl Fischer).
- KOUNTZ, RICHARD: Choral Procession, finale from The Song of Man, for chorus with band accompaniment. Arranged by F. Campbell-Watson. (Witmark).
- LANG, PHILIP J.: Do-Di-Do. Dark Eyes, Russian folk song. (Mills).
- LECUONA, ERNESTO: Cordoba. Arranged by Larry Anthony. (Marks).
- MARCELLI, NINO: March Processional. (Carl Fischer).
- MERLE, JOHN: Mummies, Danse Grotesque. (Carl Fischer).
- NORTH, ALEX: Country Capers. Arranged by Philip J. Lang. (Mills).
- PHILLIPS, DONALD: Concerto in Jazz, for piano and band. Arranged by Philip J. Lang. (Mills).
- PROKOFIEFF, SERGE: Athletic Festival March, Op. 69, No. 1. Arranged and edited for American band by Richard Franko Goldman. (Leeds).
- SEITZ, ROLAND F.: Salutation, march. (Carl Fischer).
- SOUSA, JOHN PHILIP: The High School Cadets, march. Arranged by Paul Yoder. (Carl Fischer).
- TUCCI, TERIG: Danza Campera. (Carl Fischer).
- VALDES, MIGUELITO and HERNANDEZ, RENE: Mondongo (Mambo). (Marks).
- WELLMAN, PAUL: Lady of Liberty, march. Arranged by V. Williams and G. Sherman. (Carl Fischer).
- WHITING, CHESTER E.: Doughboy and Marine, march. American Division, march. Minnesota State Fair, march. Arranged by Earl R. Mays. (Carl Fischer).

Unpublished compositions of  
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WILLIAMS, CHARLES: The Dream of Olwen. Arranged for piano and band by Philip J. Lang. (Mills).

## Choral Music

### Secular Choral Works

- BARTHOLOMEW, MARSHALL, editor: Ten Glees, Madrigals, and Airs (TBB). (Music Press). To answer the objection of many educators to four-part male-chorus music (in view of the chronic shortage of tenors) the director of the Yale Glee Club has brought together ten attractive three-part pieces, by Este, Purcell, Arne, Lawes, Brewer, Sammartini, and anonymous composers.
- COWELL, HENRY: Ballad of the Two Mothers (SSATBB, a cappella). (Southern). Masterful choral writing. A folklike tune, at once pathetic and lively in character, is passed among the various voices, with expertly contrived accompanying sonorities and affectingly fresh, yet simple, harmony; toward the end the six voices deal with the melody in homophony of beautiful texture and spacing.
- COWELL, HENRY: The Morning Cometh. (SATB, a cappella). (Merrymount Music Press—Mercury). A very difficult, dissonant, but always logical and dramatically expressive setting of a lyric by T. Chalmers Furness. The choral registers are adroitly handled for the best effect; for any highly expert chorus, the piece will make a striking and adventuresome addition to the repertoire.
- DIAMOND, DAVID: All In Green My Love Went Riding (second of two settings of e. e. cummings) (S, mezzo-S, A). (Southern). A brilliant, fleet, musically substantial scherzo, devoid of the clichés and mannerisms of most gay pieces for women's chorus.
- DIAMOND, DAVID: The Glory is Fallen Out of the Sky (first of two settings of e. e. cummings) (S, mezzo-S, A). (Southern). Clear, honorable three-part writing, natural in poetic scansion and expressive in melodic inflection, if occasionally marked by straining after harmonic originality.
- DYSON, GEORGE: Quo Vadis, Part II. (London: Novello; New York: H. W. Gray). The second half of a large work for chorus, soprano, contralto, tenor, and bass solos, and orchestra, composed for the Three Choirs Festival at Hereford in 1949. The second part includes settings of poems by Vaughan, Herbert, Herrick, Newman, Blake, Shelley, and from the Salisbury Diurnal. The style, a massive piling-up of elaborate resources, derives from tried-and-true usages of Elgar and Vaughan Williams; if the con-

tent is somewhat familiar and academic in nature, there is no gain-saying either the immense technical skill of Dyson's writing or the loftiness of his musical and poetic intentions.

- FRANCE, WILLIAM: My Sweet Sweeting (SSATB, a cappella). (Galaxy). A warm and lovely melody, harmonized with lines that move naturally and smoothly, and written with a constant ear for ingratiating choral sound.
- GERSCHEFSKI, EDWIN: Half Moon Mountain, A Folk Ballad (SSA, baritone solo, with piano or orchestra). (Associated Music Publishers). Mr. Gerschevski's four-movement ballad employs as its text an account drawn from *Time* magazine, and written by Robert Hagy, of the life and death of Gilbert Pitt, an 81-year-old recluse who lived in the Ramapo Mountains, thirty miles northwest of New York City. Though the story is forcefully told in *Time*-style language, Mr. Gerschevski's setting makes the pace slow and the tone bombastic, for his rather limited repertory of compositional devices is primarily rhetorical and elocutionary rather than intrinsically musical or poetic.
- GIDEON, MIRIAM: Slow, Slow, Fresh Fount. (SATB, a cappella). (Merrymount Music Press—Mercury). Though Miss Gideon's instrumental music is usually of twelve-tone persuasion, this setting of Ben Jonson verses is relatively conventional. Some of the free modulation suggests the harmonic scheme of Schönberg's early *Friede auf Erden* though not its polyphonic or textural difficulties. Except for some monotony of phraseology, *Slow, Slow, Fresh Fount* is a gracious piece.
- KUBIK, GAIL: As I Went A-Walking One Fine Summer's Evening, An American Folk Song Sketch (SATBB, soprano and baritone solos, a cappella). (Southern). A thoroughly entertaining, free-and-easy expansion of folk-song materials into an effective showpiece for a skilled chorus. Diatonic and a bit Coplandesque in harmonic idiom, and probably not too easy to keep in perfect intonation.
- MILHAUD, DARIUS: Quatrain Valaisans (SATB, a cappella). (Paris: Heugel; New York: Mercury). Five folk-like settings of French translations of poems by Rainer Marie Rilke, treated in a gracious style derived historically from Debussy's *Trois Chansons de Charles d'Orléans* and Ravel's *Trois Chansons*, but simpler and more purely diatonic than either. Top-drawer Milhaud.
- MILLER, JAMES, arranger: Please Don't Drive Me Away. (SATB, soprano solo, a cappella). (Galaxy).

Though this American folk-tune is not indicated as a spiritual, it has the lineaments of one. The arrangement is unobtrusive, yet it faithfully preserves the pathos and the expressive syncopations of the melody.

- NILES, JOHN JACOB: The Black Oak Tree (SATB, soprano solo, a cappella). Oh Waly, Waly (SATB, a cappella). (Carl Fischer). Two original compositions by a composer-singer widely known for his folk-song transcriptions. The melodies might, indeed, pass as traditional ones, for Mr. Niles' musical thinking is so suffused with the idiom of folk-song that these original works sound like arranged folk-tunes—and very charming ones.
- PURVIS, RICHARD: The Ballad of Judas Iscariot, a cantata (edition for chorus and piano or organ; score and parts of original accompaniment—organ, violin, two harps, and celesta—available on rental). (Elkan-Vogel).
- RATHAUS, KAROL: Winter (SATB, a cappella). (Witmark). A handsomely conceived short work in polyphonic-harmonic style, with interesting melodic contours and inflections, and a few difficult passages of chromaticism.
- SENF, LUDWIG: A Sparkling Fountain Flowing (Die Brunnlein, die die fliessen). (SAATBB) (edited by Lloyd F. Sunderman). (Marks). A vigorous German madrigal in the motet style of the first half of the sixteenth century; a bit sobersided for its text, but an adroit piece of six-part polyphony.
- SIEGMEISTER, ELIE: Song of Democracy. (SATB, with piano). (Merrymount Music Press—Mercury). A hortatory marching song of popular character, obvious in its materials and elocutionary in its devices.
- STRAVINSKY, IGOR: Four Peasant Songs. (SSAA or TTBB, a cappella). (Omega Music Edition). An American issue of Stravinsky's early, brief folk-song arrangements, somewhat in the vein of the choruses in *Les Noces*. Texts in English, French, and Russian.
- WARD, ROBERT: Concord Hymn. (SSATBB, a cappella). (Merrymount Music Press—Mercury). Emerson would probably be surprised to discover that any composer should think his sturdy Concord Hymn a fit subject for such elaborate and theatricalized treatment. Mr. Ward shows a virtuoso command of choral effects. C. S.

## First Performances In New York Concerts

### Orchestral Works

- Carpenter, John Alden: Carmel Concerto (New York Philharmonic-Symphony, Nov. 20)
- Fiorillo, Dante: Furia (New York Philharmonic-Symphony, Nov. 19)
- Ivanov-Radkevich, Nikolai: Russian Overture (New York Philharmonic-Symphony, Nov. 13)
- Piston, Walter: Second Suite for Orchestra (Boston Symphony, Nov. 9)
- Stravinsky, Igor: Four Etudes for Orchestra: Pulcinella Ballet Music (Complete) (Chamber Art Society, Nov. 21)

### Concertos

- Jolivet, André: Concerto for Ondes Martenot and Orchestra (Boston Symphony, Nov. 9)

### Choral Works

- Stravinsky, Igor: Le Roi des Etoiles, cantata for male voices and orchestra (Chamber Art Society, Nov. 21)

### Chamber Music

- Khachaturian, Aram: Trio for Clarinet, Violin and Piano (Bela Urban, Nov. 13)

### Violin

- Wolpe, Stefan: Sonata, 1949, for violin and piano (Frances Magnes, Nov. 16)

### Flute

- Swing, Dolf: Episode, for flute and piano (National Association for American Composers and Conductors Concert, Nov. 20)

### Piano

- Hirsch, Eugene: Air on a Scottish Folk Song (Ray Lev, Nov. 11)
- Kubik, Gail: Sonata, 1947 (Frank Glazer, Nov. 19)
- Neumann, Richard J.: Prelude on a Sephardic Tune (Ray Lev, Nov. 11)

### Songs

- Babin, Victor: Ritual (Yi-Kwei Sze, Nov. 19)
- Bergh, The Imprisoned Soul (Yi-Kwei Sze, Nov. 19)
- Britten, Benjamin: Canticle I, My Beloved Is Mine and I Am His (League of Composers, Nov. 13)
- Chao Yuen-jen: Drinking Song, from The Lady of the Camellias (Yi-Kwei Sze, Nov. 19)
- Molarsky: Song of the Coal Pits (Yi-Kwei Sze, Nov. 19)
- Yeh Hwai-teh (arranger): Song of the Hoe (Yi-Kwei Sze, Nov. 19)
- Yi-Kwei Sze (arranger): Separated by the Yangtze River (Yi-Kwei Sze, Nov. 19)

## New Songs by

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G SCHIRMER

## OPERA

(Continued from page 27)

that in almost every respect met the highest standards of lyric theatre. She sang with beautiful line throughout, and with an unflinching projection of the emotional accents of the music; and her wonderfully fluid movement always served the dramatic situation. She had, however, allowed her diction to become less precise than it has been.

As Germont, Richard Bonelli's strength and dignity of presence and complete mastery of the role compensated in large measure for the dryness of his voice. Rudolph Petrak was an effective Alfredo, although he has not yet learned how to throw a phrase away and still give it accent. Lee Shaynen conducted, and if his tempos were sometimes sluggish and disconnected, he at least gave the singers ample opportunity to mold their phrases. The lesser roles were taken by Dorothy MacNeil, Mary Kreste, Richard Wentworth, Nathaniel Sprinzena, Edwin Dunning, and Arthur Newman.

J. H. Jr.

### Carmen, Nov. 20, 2:30

The last Carmen of the current season was an uneventful and rather routine affair. Conchita Gaston sang the title role in place of Winifred Heidt, who had been announced for it. Miss Gaston looked well in the part, and much of her acting was effective, but her singing did not always evoke Carmen's changing moods. The outstanding performance of the afternoon was that of Dorothy MacNeil as Micaela. Her voice was at all times lovely and warm, and in the third act aria it sounded free and brilliant. Joyce White and Frances Bible, as Frasquita and Mercedes, were brightly attractive. Walter Cassel sang well, if with too little swagger, as Escamillo. The rest of the cast included Giulio Gari, George Jongeyans, Nathaniel Sprinzena, Richard Wentworth, and Arthur Newman. Jean Morel conducted.

G. K. B.

### Madama Butterfly, Nov. 20

Margarita Zambrana, the young Cuban soprano who had previously



Eleanor Steber, soprano, presents a visible symbol of the first annual Eleanor Steber Graduate Award to Edna Mayer, a student of both Gladys Childs Miller and Boris Goldovsky at the New England Conservatory of Music

appeared at the City Center with great success in the role of Santuzza, in Cavalleria Rusticana, undertook her first Cio-Cio-San in the closing performance of the fall season. She was not ready for a public appearance in the part, since her singing was unbelievably loud and largely lacking in expressive color, her knowledge of the notes decidedly rocky (and at one point entirely disastrous), and her conception of the action rudimentary. A further period of quiet preparation in the studio is obviously called for. Miss Zambrana is gifted with too remarkable a voice to risk the possible effects of the harsh and improper use she made of it on this occasion.

Rudolf Petrak sang Pinkerton in debonair fashion, and his stage deportment was attractive. Edwin Dunning appeared as Sharpless for the first time, and others in the cast were Rosalind Nadell, Dorothy MacNeil, Luigi Vellucci, Arthur Newman, and George Jongeyans. Julius Rudel conducted.

C. S.

## DANCE

### Yuriko, Modern Dancer Kaufmann Auditorium, Oct. 23

Yuriko, who danced her first major role with Martha Graham's company in 1946, presented eight of her works in her first individual New York recital. From the very first, she showed herself the possessor of a supple and polished technique, with a wide range of movement and excellent projection.

Suite, a variation on the eternal triangle, to music by Norman Dello Joio, provided a fitting opening piece. Her assisting artists were Sara Aman and Robert Cohan. The second work, Thin Cry, set to thin music by John Cage, for unprepared piano, created an atmosphere of personal terror, but lost much of its power through too much activity. Tale of Seizure, a major and mature work, for which Louis Horst supplied the music and Isamu Noguchi a striking setting (first presented with the Graham company on February 24, 1948), effectively conveyed an inner struggle and an ultimate victory over emotional chaos. Another solo, The Gift, revolving around a glittering gift package, is a charming piece with excellent timing, appropriately set to Debussy's Poissons d'Or.

After the intermission came the dignified and simple Servant of the Pillars, with music by Louis Horst; Incident, a study of a prostitute and a sadist, in which both Yuriko and Mr. Cohan danced forcefully to an unorthodox accompaniment of recorded jazz; Perpetual Notions, an amusing solo pantomime, to music by Ed Herzog; and Paean, a virtuosic treatment of frenzy, again lacking economy of movement, to a slowed-up version of the final movement of Prokofiev's Seventh Sonata. The costumes, all but one of which were of her own design, gave ample proof of another Yuriko talent. Helen Lanfer was the accompanist.

F. V. G.

### Sujata and Asoka, Hindu Dancers Museum of Natural History, Oct. 27

The ancient and modern dance art of India and Tibet was vividly presented by Sujata and Asoka in a program given as part of the ethnic dance series of the American Museum of Natural History. Even without an understanding of their complex symbolism of gestures, it was possible for the audience to partake of the meaning and vitality of these dances. Among the most striking of the twelve works were Tibetan Masks, a solo by Asoka; Shiva and Urvashi, a tense duo, leading to an inexorable climax of death; and a simple Manipuri vignette of a naive seductress. Alone or together, Sujata (who comes from Bombay and has been a dancer since her youth) and her husband, Asoka (European by birth, and a student of Harald Kreutzberg before studying in India and Tibet), complemented each other in feeling and dynamics. The authentic costumes, colorful properties, and such supplementary items as burning incense heightened the effectiveness of the dancers. The accompanying music was scored for Western instruments by Chauncey Kelley, the conductor.

F. V. G.

### Eve Gentry, Dancer Hunter College Playhouse, Nov. 6

Eve Gentry's adaptation of the American folk idiom might be greatly improved if she were to develop a more complex and integrated method of expression, for although occasional flashes of advanced technique show through, her present choreography looks shabby and underdeveloped because of a paucity of dramatic movement. In a program of nine dances, she was most successful in two un-

inhibited solos of slight content—Ground Hog Hunt, which is genuinely humorous and exudes a generous amount of vitality, and Quiet Day in The Wild West, a silly but spirited bit of prancing to recorded music by Leroy Anderson. Pieces with more pretensions were characterized by ballet-like movements from modern-dance pose to modern-dance pose, with only stereotyped significances. Rena Gluck, Steve Vendola, and Philip Nasta ably assisted Miss Gentry in two scenes from a ballet entitled Pattern, the only ensemble work of the evening. Music was supplied by Freda Miller, Anis Fuleihan, John Colman, Sidney Bechet, and Meade Lux Lewis. Florence Weber was the accompanist.

F. V. G.

### Mariemma, Spanish Dancer Ziegfeld Theatre, Nov. 6

Mariemma, the Spanish dancer who made her debut last season, returned to make the first of two scheduled New York appearances. Her program was largely a repetition of the varied dances in which she first appeared here—classical, flamenco, and folk dance solos, and duets and ensemble pieces with Paco Fernandez and Joaquin Villa. Enrique Luzuriaga, pianist, and Paco de la Isla, guitarist, furnished the accompaniments. Mariemma danced daintily and gracefully, and with an obvious command of the differing styles her program called for; everything she did was characterized by clean and restrained movement. But her personality, delicate and charming though it was, did not project with much variety or excitement, and the excellences of her work (except her castanet playing, which was wonderful) remained within a diminutive frame. Mr. Fernandez danced with considerable vitality.

J. H. Jr.

### James Sample Begins Honolulu Symphony Series

HONOLULU.—The Honolulu Symphony began its 49th season with a pair of concerts, on Oct. 16 and 18, conducted by James Sample. A Pop concert, attended by an audience of more than 5,000, was given in Kapiolani Park on Aug. 21, under the direction of Robin McQuisten, with Ruth Kendrick, soprano, as soloist. James Wolfe, pianist, appeared at the Honolulu Academy of Arts on Sept. 25, and as soloist with the Liebrecht Ensemble, on Oct. 10 and 12. Joan Hammond, soprano, was heard in the Celebrity Series on Oct. 5.

HARRIET GALLEY

### NCAC Names Lee Bond New Publicity Director

Lee Borgida Bond has been appointed director of promotion and public relations for both National Concert and Artists Corporation and Civic Concert Service. She succeeds Claire Feit, who resigned recently. Mrs. Bond was formerly publicity director for Creative Age Press and Tomorrow magazine; she has served on the editorial staff of Time magazine, on the European staff of the New York Times, as a correspondent of the London Sunday Times, and as a music critic for the Vienna Times.

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# RADIO ROUND-UP

By QUAINANCE EATON

**S**TUDIO-PREPARED television opera has been under consideration for some time at both NBC and CBS, but only NBC has announced definite plans for an entire series. Four operas will be given on that network, beginning Jan. 14, with Kurt Weill's *Down in the Valley*, at 10 p. m. EST. Samuel Chotzinoff will supervise the series, and Peter Herman Adler will conduct. The Weill opera will be only a half-hour; the other three, an hour each. *Madame Butterfly* by Puccini will be given on Feb. 11; *The Bat*, by Johann Strauss, on March 11; and *The Tales of Hoffman*, by Offenbach, on April 8. All will be sung in English.

One telecast is expected to be presented by CBS, on Jan. 1. The production is being prepared by Opera Television Theatre, of which Lawrence Tibbett is artistic director. This company is a part of the firm of Henry Souvaine, who prepares the Metropolitan Opera intermission features. Howard Taylor is Mr. Souvaine's partner.

**A** NEW word has been coined to describe programs which already exist on radio and which are being televised at the time of their broadcast. "Simulcast" is the expression. Whether one like it or not, this is the most economical way to designate the series that has been in operation since early fall on NBC—the Voice of Firestone hour each Monday night which has been both heard and seen, in its regular radio format. Howard Barlow conducts the orchestra, and the soloists have included Eleanor Steber, Christopher Lynch, Thomas L. Thomas, and Risé Stevens. The experiment seems to have found public favor, but to a critical view the old drawback remains—the lack of visual interest in a static program.

The first hour-long simulcast to be presented on any network was the AM-television Thanksgiving show sponsored by the Longines Wittnauer Watch Company over CBS, from 5 to 6 p. m. EST. The Symphonette, conducted by Mischel Piatro, and the Choraliers, directed by Gene Lowell, carried the main part of the entertainment, and a special ballet corps, headed by Bambi Linn and John Butler, were trained for the video sequence. Leonid Hambro played portions of Tchaikovsky's First Piano Concerto and Oscar Shumsky was violin soloist in Offenbach's *Orpheus in Hades*. Leonard Stokes and Hubert Hendrie, baritones, were also heard.

The Telephone Hour attained its 500th broadcast on Nov. 21, and

also celebrated the beginning of its tenth year on the air. Donald Voorhees has conducted the program since its inception. During the first two years, James Melton and Francis White were regular soloists. The Great Artist Series started the third year. Jascha Heifetz was the first guest, and has reappeared frequently. The policy has been to select a few artists and bring them back often, with, in later years, several young performers added. Among these are the Naumburg Award winners for the past four seasons.

Ferruccio Tagliavini, who made his American debut on this program, was the guest on the 500th event. Other recent soloists have been Jussi Bjoerling, Clifford Curzon, and Fritz Kreisler—the last-named was heard for the first time on the radio in a Telephone Hour presentation. Artists scheduled for the remainder of the year 1949 are Marian Anderson, Lorne Munroe and Carroll Glenn, John Charles Thomas, and Zino Francescatti.

Let's Go to the Met, the American Broadcasting Company program, which won popularity last year, will return on a Monday soon after Jan. 1 in a format similar to the previous one. Singers from the Metropolitan will be heard in arias and duets with an ABC orchestra under a conductor to be announced later. A new orchestral program may be shaping up at ABC, with Karl Krueger and an orchestra of his own formation. The date and time have not yet been settled.

An extra half hour has been allotted by Columbia for the New York Philharmonic-Symphony broadcast of Dec. 25, when, from 3 to 5 p. m. EST, Dimitri Mitropoulos will conduct a concert version of Strauss' *Elektra*. Soloists will be Astrid Varnay, Elena Nikolaidi, Irene Jessner, Herbert Janssen, Frederick Jagel, and Michael Rhodes. The five-minute intermission will be filled with comments by James Fasset.

Among recent new personalities, Dorothy Warenskjold, San Francisco soprano, scored heavily. The young singer appeared with James Melton in the *Harvest of Stars* program, over NBC, and in the Carnegie Hall broadcast over ABC, the same week. The latter program has improved somewhat since its inception. Most of the fatuous comment that earlier made it unpalatable has been dispensed with in favor of music presented with a fair amount of dignity and taste. The programs are of a slightly better cast, as well, although some hackneyed and mediocre music still appears from week to week. Frank Black conducts this as well as the *Harvest of Stars* broadcasts.

## NBC Orchestra, Nov. 12

In Cimarosa's *Overture to Il Matrimonio per Raggiri*, with which Arturo Toscanini opened this program, the characteristic instrumental devices of the eighteenth-century Italian buffo overture are exploited in vivacious fashion. The conductor and the orchestra made of the unfamiliar music a buoyant curtain-raiser to the main business of the day, Schumann's Third Symphony. In this latter work, so often considered problematic because of the shortcomings of its orchestration, Mr. Toscanini achieved a tonal clarity and rhythmic zest in the opening and closing allegros and a sonorous dignity in the "cathedral" movement that kept the music entirely alive. The opening theme of the Scherzo might have profited, however, from an appropriate touch of beer-hall atmosphere, and the fine-grained, yet highly imaginative, Allegretto sounded a bit factual. A well-executed performance of Tchaikovsky's *Romeo and Juliet* filled out the hour. C. S.



THE 500TH TELEPHONE HOUR

On the anniversary that also marked the beginning of the tenth year for the NBC program, Donald Voorhees (left), conductor since the inception, chats with Wallace Magill (right), producer, and Ferruccio Tagliavini, soloist on Nov. 21

## De Sabata Begins Pittsburgh Season

**PITTSBURGH**—Victor de Sabata, who will conduct six concerts of the Pittsburgh Symphony this season, opened the orchestra's series on Nov. 4, in the Syria Mosque, with a program that included the *Overture to Weber's Euryanthe*, the *Pastorale* from Bach's Christmas Cantata, Morton Gould's *Spirituals for Orchestra*, Ravel's *Second Suite for Daphnis and Chloe*, and Tchaikovsky's *Fourth Symphony*. The New Friends of Music presented an all-Chopin recital by Eunice Norton; the YMHA began its series with a recital by the English pianist, Solomon; and the Beagle series opened with the Wagner-Snowdon production of *Cavalleria Rusticana* and *Pagliacci*, and continued with an all-Chopin program given by Artur Rubinstein.

J. FRED LISSFELT

## Television Debut Made By Louisville Orchestra

**LOUISVILLE, Ky.**—The Louisville Orchestra, conducted by Robert Whitney, made its television debut on Nov. 16, over station WAVE-TV. The concert, played in Memorial Auditorium, marked the tenth anniversary of the organization's special children's concerts, and is believed to be the first such program televised.

## Productions Planned By Miami Opera Guild

**MIAMI**—The Opera Guild of Miami, founded and directed by Arturo di Filippi, will stage two presentations during its ninth season. Puccini's *Tosca* will be given on Jan. 14, 16, 18 and 21, with Stella Roman as *Tosca*, Mario Berini as *Cavaradossi*, George Chapliski as *Scarpia*, and Lloyd Harris as the *Sacristan*. Nicolas Rescigno will conduct.

A double bill, Wolf-Ferrari's *The Secret of Suzanne* and Leoncavallo's *Pagliacci*, will be staged on March 18, 20, 22 and 25. Lillian Shelby and Hugh Thompson will have the two singing roles in the first opera. In *Pagliacci*, Mary Henderson will sing *Nedda*; Kurt Baum, Canio; Robert Weede, Tonio; and Mr. Thompson, Silvio. Both works will be conducted by Enrico Leide.

As in previous years, Anthony Stivanello will be the stage director, and Alfred Barton will act as technical advisor for the preparation of the sets. The chorus, drawn largely from the student body of Miami University, will be trained by Mr. Di Filippi. Officers of the Opera Guild include Mrs. George Pawley, president; Roy V. Ott, treasurer; and Horace F. Cordes, chairman of the board of trustees.

EVE TELLEGEN.

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## Wladimir Vogel

(Continued from page 7)

Lammer Goedzak, by the Belgian writer Charles de Coster, and faithfully followed its texture. The first part takes place at the time of the invasion of the Flanders and the Netherlands by armies of Charles V of Spain. It tells of Thyl Ulen-spiegel, son of Claes the coalbearer, and of the infant Philip, son of Charles V. In two scenes, these contrasting characters are portrayed in adolescence. The first scene—Thyl at the fair in Damme—introduces Thyl, at the age of fifteen, with his gay character and love of a joke. The second scene reveals the fifteen-year-old Philip, with his somber character and his predilection for torturing and burning cats. After a love scene between Thyl and Nele, his faithful feminine companion, the first part ends with a scene showing the torture by the Inquisition of Kathelyne, falsely accused of witchcraft, and the torture and death at the stake of Claes, Thyl's father.

THE second, and longer, part of Thyl Claes provides a detailed description of the experiences of Thyl's manhood, against the background of the historic and terrible years of the Low Countries' struggles with Spain. Flanders is occupied by the enemy. Before the body of his father, Thyl

has sworn that he will have revenge, and free his country and the world from tyranny. A cabalistic element is introduced at this point, as supernatural spirits reveal to Thyl the mystery of Sept et la Ceinture (Seven and the Girdle), which will help him to accomplish his destiny. Thyl then undertakes to organize active resistance, recruiting members for the armies of William of Orange and his brother, Louis of Nassau.

One night, Thyl and Nele see a vision of the Seven, which prove to be the seven symbols of misery, war, and blood. Soon afterward, the pair are imprisoned, and after long weeks of hunger are taken to the gibbet. Just as all hope seems lost, the army of the resistance arrives; the armies of Alba are defeated; the cities of Haarlem, Delft, and Rotterdam are recaptured; the Netherlands are freed. Thyl and Nele retire to the Tower of Nere, waiting to return to Belgium, where the struggle still continues, now between the Flemish and French parts of the population.

The epilogue of the oratorio is concerned with the mystery of Seven and the Girdle, which is never explained in literal terms. Thyl, the symbol of the spirit, and Nele, the symbol of the heart of Flanders, appear to be sleeping their last sleep; but they are not dead, for the spirit of liberty is eternal. Thyl will not allow himself to be buried. He will send the grave-diggers away and de-

part with Nele, singing his sixth song. But no one knows where or when he will sing his seventh.

THIS huge work is scored for two narrators, speaking chorus, singing voice, and an orchestra that includes two saxophones, piano, and percussion, but excludes oboes and horns. The leading part is allotted to the speaking chorus. Darius Milhaud had previously employed a speaking chorus in his operas Agamemnon and Les Choéphores; but his approach in this element was in some ways extra-musical. He used the speaking chorus in passages where music could not express the impact of the text of the Greek tragedies, and confined the accompaniments to percussion, indicating no pitches; the result was closer to the speaking stage than to music. Schönberg, in Pierrot Lunaire, the Ode to Napoleon, and A Survivor from Warsaw, uses the Sprechstimme, or narrator, as an active part of the musical discourse, but he has always restricted the spoken part to a single performer.

The novelty of the speaking chorus in Thyl Claes lies in its polyphonic aspects. Its role is as completely musical as that of the ordinary singing chorus. The score for the speaking chorus is written in four parts, for high and low women's and men's voices. Vogel indicates the approximate pitches and the exact nuances, and writes in a strongly developed contrapuntal fashion. He gives a new value to the spoken word, relying on its sonority rather than its meaning. The orchestra often accompanies the speaking chorus, underlining certain phrases and supporting the rhythms; and sometimes the orchestra and the chorus are fused into a single element.

As in his Violin Concerto, Vogel uses two systems in Thyl Claes. The first part is tonal; the second is written in the twelve-tone system, which, however, is used so freely that hardly a complete twelve-tone series is to be found. Again the two sections achieve unity, even though the systems used are different. One of the most interesting examples of the relationship between the first and the second parts is indicated in the love scene of the first part, written tonally, in the form of a chaconne.

ONE of the high points of the score, this Chaconne of Love, as it is called, is one of the few passages written exclusively for singing voice and orchestra. In the second part, the chaconne appears in reversed form, and uses a new combination of singing voice, speaking chorus, and orchestra. It describes the hatred of Philip II, and is called the Chaconne of Hate. Three different plans are projected simultaneously by this combination. The singing voice projects sentimental lyricism, from the inside; the speaking chorus projects the reaction of an imaginary audience, from the outside; and the orchestra, which has the role of connecting the two and of underlining the action, brings the drama to its culmination.

Other purely musical passages are to be found in this oratorio—a passacaglia, a cantique, and a funeral song. But the main point of the work does not lie in its construction; its aim is predominantly dramatic. Because Vogel wrote it during years that were so reminiscent of the period and events portrayed in its story, Thyl Claes is closely related to our times. This identification was not intentional—at least in the beginning—for the first part of the oratorio was finished before the war began. Yet Vogel has employed historical materials that, although specific, are couched in universal terms. Because of its unusual demands, performances of Thyl Claes have been infrequent. It has been given in Geneva, under Ernest Ansermet; in Brussels; and in Florence, during this year's Maggio Musicale.

Vogel has written several shorter works in the twelve-tone system, seek-

ing always to discover adequate new forms for music in this language. His Madrigals, for a capella chorus, composed in 1939 to poems by Aline Valangin, show great expressiveness and delicacy. Lately, he has been endeavoring to discover the musical equivalent of rhyme.

### New Composition Contest Opened for Young People

The Young People's Concerts Committee of the New York Philharmonic-Symphony has announced its second annual composition contest for young people under seventeen who live in the New York area. Works for piano, for piano and one other instrument, or for voice and piano, of approximately three minutes' duration, will be eligible. The best composition will win a certificate from the committee, and, if sufficiently meritorious, will be performed at a young people's concert on March 11, 1950, and will be published by Carl Fischer, Inc. A recording of a WQXR broadcast of the composition will also be given to the winner. Music departments of city schools have promised to co-operate in this project. The deadline date for the contest is Jan. 15, 1950, and applications for entry blanks should be made to the Philharmonic-Symphony Society of New York, 113 West 57th St., New York 19.

### Greta Rauch Appointed To Carnegie Hall Staff

Greta Rauch has been named assistant to Kenneth Klein in booking and public relations for Carnegie Hall, according to a recent announcement by Robert E. Simon, Jr., president. Miss Rauch was formerly associated with Columbia Records, and has been press representative for a number of singers.

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## Los Angeles

(Continued from page 6)

Adler's young, vigorous and well-schooled chorus scored the first of many successes.

Lawrence Tibbett's illness, on Oct. 26, forced him to relinquish the title role in Rigoletto to Enzo Mascherini, who seemed thoroughly routined in the action and sang in splendid style. Lily Pons was the Gilda, a role in which she did not appear during the home season of the company. Beautifully costumed and vocally fresh, Miss Pons brought considerable power and persuasiveness to the lyric sections of the music and effectively realistic accents to her impersonation. Jan Peerce, in good voice, was the Duke; Mr. Szekely made a sinister and vocally impressive Sparafucile; and Mr. Ford won attention with his forthright singing and vital characterization as Monterone. Gaetano Merola conducted with authority.

Tosca, on Oct. 29, brought the debut of Elisabetta Barbato, in the title role. Miss Barbato gave rather too much of everything to the part. Her acting needed moderation and restraint, and although her voice was remarkably powerful and rich, she often forced it to the point of abuse. Mr. Peerce was an exceptionally fine Mario, and Mr. Tibbett was sufficiently recovered to act Scarpia vigorously. Donna Walker, Mr. Baccaloni, Mr. Ligeti, Mr. De Paolis, and Mr. Cehanovsky completed the cast. Mr. Cleva conducted.

On Oct. 30, Samson et Dalila was revived, apparently to give Miss Thebom an opportunity to sing one of the longest and most grateful of contralto roles. Miss Thebom's conception of the part involved much seductive movement. Her singing, although full and free in the dramatic episodes, was less impressive when refined for the gentle passages. Ramon Vinay, singing with gratifying power and firmness, had the physique for Samson, but his costume, with braided pigtail hanging down in front over a fringed, uptilted Mother Hubbard, detracted from this visual asset. Robert Weede was a sonorous High Priest; and John Ford, Mr. Ligeti, Mr. Chabay, Arthur Peters, and Robin Nelson completed the cast. The chorus sang brilliantly, and the ballet was pretty but only mildly bacchanalian. Mr. Cleva conducted.

Don Giovanni, on Oct. 31, had Italo Tajo in the title role. Possessing the vocal and physical requirements for the part, Mr. Tajo had not yet developed a consistency of style or characterization. Rose Bampton did not completely realize the majestic quality of Donna Anna's arias, and Jarmila Novota's vocal equipment was not ideal for the role of Donna Elvira, although she looked charming and was tastefully costumed. Mr. Peerce sang Don Ottavio with style and grace; Uta Graf was a de-

lightfully fresh Zerlina; Mr. Baccaloni a zestful Leporello; Mr. Cehanovsky a characterful Masetto; and Mr. Ligeti a satisfactory Commendant. Paul Breisch conducted gently, but with taste and authority.

A smoothly and agreeably performed Le Bohème was sung, on Nov. 1, by Licia Albanese, Mimi; Lois Hartzell, Musetta; Ferruccio Tagliavini, Rodolfo; Nicola Moscona, Colline; and Mr. Baccaloni, Benoit and Alcindoro. Karl Kritz conducted expertly.

Lily Pons, appearing in Lucia di Lammermoor, on Nov. 3, again sang exceptionally well, and her new costumes were ravishing. Mr. Tagliavini, as Edgar, performed straightforwardly and with fewer vocal mannerisms than at times in the past. Martina Zubiri, Francesco Valentino, Mr. Chabay, and Mr. Curzi completed the cast. Mr. Merola conducted.

Winifred Heidt's Carmen, on Nov. 4, was vividly projected and richly sung. Mr. Vinay's Don José improved as the performance progressed, and Dorothy Wareskjold's Micaëla was skillfully sung. Mr. Valentino's Escamillo was mild. The remainder of the cast included Miss Hartzell, Alice Ostrowsky, Mr. Ligeti, Mr. Cehanovsky, and Mr. De Paolis. The score sounded revitalized under Mr. Breisch's breezy and fervent conducting.

Miss Barbato made her second appearance, on Nov. 5, in the title role of Aida, and her singing, although uneven, had many moments of great beauty. Set Svanholm sang Rhamdames' music with freedom and brilliance, if with some rather Wagnerian accents; and Miss Thebom contributed a vehemently sung and very active Amneris. Robert Weede's Amonasro, Nicola Moscona's Ramfis, and Uta Graf's Priestess were all excellent. Mr. Ligeti was the King, and Mr. Chabay the Messenger. Mr. Steinberg conducted with dramatic forcefulness.

The season closed on Nov. 6 with the company's revival of The Tales of Hoffmann, which was well cast, and presented some of the company's best sets and costumes. The result seemed scarcely worth the effort. Mr. Tibbett, scheduled to sing both Dr. Miracle and Dappertutto, at the last minute turned the latter role over to Mr. Valentino, who, with the diamond aria removed, could make nothing of it. Mr. Tibbett's fantastic characterization of Dr. Miracle was vocally acceptable. Miss Graf's Olympia was charming, and Miss Thebom's Guilietta restrained. Raoul Jobin sang Hoffmann with a nice perception of French style, and the rest of the cast included Miss Novotna, Antonia; Miss Glaz, Nicklausse; Mr. Baccaloni, Coppelius; Mr. Cehanovsky, Schlemil; Mr. De Paolis, Spalanzani and Frantz; Mr. Chabay; Mr. Trevor; Mr. Harvey; and Mr. Lagorio. Mr. Breisch conducted.

The first student matinee, Carmen, presented Mr. Jobin as Don José and Miss Graf as Micaëla—the only two changes in cast from the other performance of this opera. The second matinee, the only presentation of Faust here, was sung by Miss Albanese, Miss Glaz, Miss Ostrowsky, Mr. Jobin, Mr. Moscona, Mr. Mascherini, and Mr. McVey. Mr. Adler conducted.

### Woman of the Month Title Presented to Mildred Dilling

Following her recent return from Europe, where she gave concerts in France and England during a three-month trip, Mildred Dilling was chosen Woman of the Month by the American Woman's Association. Appearances before this organization, in the South, and in New England preceded a four-months tour, including more than fifty concerts, across the United States. In addition to these, the harpist will play recitals in several schools and colleges.

## Minneapolis

(Continued from page 3)

Tansman's Variations on a Theme of Frescobaldi, and closed with a tremendously exciting performance of Franck's D minor Symphony.

The first Sunday twilight concert, on Oct. 30, brought Jacob Lateiner to Minneapolis for the first time, and he created a very favorable impression with his performance of Tchaikovsky's Piano Concerto in B flat minor. One of the brightest novelties of the season thus far was Villalobos' Bachianas Brasileiras No. 2. The program began with Weber's Overture to Oberon. The second Sunday concert, on Nov. 6, had Suzy Morris, soprano, as soloist in arias from La Gioconda, Ariadne auf Naxos, Tosca, and Tannhäuser, all of which she sang with sumptuous tone throughout her range. The remainder of this all-operative program consisted of the Overture to Rossini's La Cenerentola, the Interlude and Spanish Dance from Falla's La Vida Breve, and orchestral excerpts from Wagner's Götterdämmerung, Siegfried, and Die Walküre.

THE high point of this season's University Artists Course was the appearance of the Chicago Symphony, under the spectacular direction of Victor de Sabata, in Northrop Auditorium on Oct. 16. Mr. De Sabata's program, with the exception of Frazzini's Preludio Magico, consisted of standard works, but his vivid interpretations of them were fresh and exciting. The program offered magnificent performances of Strauss' Tod und Verklärung, Ravel's Second Daphnis and Chloe Suite, the Prelude and Liebestod from Wagner's Tristan und Isolde, and the Overture to Rossini's La Gazza Ladra.

The Artists Course series began on Oct. 4, with a concert celebrating the Minnesota Territorial Centennial. The four soloists for this concert were native Minnesotans—Marilyn Cottlow, soprano; Ann Bommar, mezzo-soprano; David Lloyd, tenor, and Russell George, baritone, with Leo Kopp as musical director. A piece by Arthur Farwell, who was born in Minnesota, and Brahms' Zigeunerlieder were the only non-operative selections. Arias, duets, trios, and quartets, from operas by Giordano, Bizet, Rossini, Verdi, Massenet, Delibes, and Johann Strauss made up the larger part of the program. The third concert in this series, on Nov. 10, brought Ferruccio Tagliavini, tenor, and Pia Tassinari, soprano, in their first joint appearance here.

The Master Piano Series opened in Northrop Auditorium on Nov. 8, with an all-Chopin concert, excellently played by Artur Rubinstein. With minor changes, Mr. Rubinstein's program was the same as the one he gave in New York on the hundredth anniversary of Chopin's death. The first concert by the newly formed Aeolian Trio was presented on Nov. 6, in Scott Hall, on the campus of the University of Minnesota. It was an immensely rewarding program, which included Beethoven's Trio in E flat, Piston's Trio, and Schubert's Trio in B flat. Members of the group include Harry Nordstrom, violinist (a member of the Minneapolis Symphony); Sally Lee, cellist (a former member of the New Orleans Symphony); and Patricia Hayes, pianist.

### Stravinsky's Petrouchka Arranged for Two Pianos

Victor Babin has made an arrangement for two pianos of Stravinsky's Petrouchka suite—the first such arrangement to be approved and authorized by the composer. Its first performance will be given by Vronsky and Babin on Jan. 30, when the duopianists give their annual New York recital, in Carnegie Hall.

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# BBC Presents Britten Children's Opera

By EDWARD LOCKSPEISER

London

THE latest experiment by Benjamin Britten in the field of opera has taken the form of an entertainment calculated to provide children with a novel and stimulating introduction to opera as an art form. An operatic counterpart to the same composer's Young Persons' Guide to the Orchestra, *Let's Make an Opera* is a most amiable invitation to the uninitiate to enter the workshop of an opera composer's mind, and to see how ideas may be conceived, assembled, correlated, and finally brought into reality. Each of Britten's operas has been an experiment in its way, but *Let's Make an Opera* remains, and was intended to remain, less an opera than an experiment in operatic education. There is nothing priggish in the approach of Britten or of his librettist, Eric Crozier; they have seized upon and utilized the candor of children coming upon opera for the first time.

First given at the Aldeburgh Festival this summer, *Let's Make an Opera*, subtitled "an entertainment for young people," received its first London performance before a large invited audience in the BBC studios, and will soon be presented at the Lyric Theatre, in Hammersmith. The story was inspired by a poem of William Blake, *The Chimney Sweeper*, about an unfortunate little mite whose father had indentured him as a sweep—a touching little poem that gave composer and librettist their hero, and suggested the action for the opera's three short scenes.

Sammy, a terrified sweep-boy, only eight years old, is discovered wedged in their nursery chimney by six young children, and they set about plans for rescuing the little fellow. Cold and hungry, he hates the cruel trade to which he has been bound. Among his new friends he is soon rehabilitated; they feed him, bathe him, and give him clean clothes. But then comes the problem of concealing Sammy from their own governess and from the rage of the brutal sweep-master. With touching devotion and ingenious wiles they succeed, and manage to smuggle the rescued boy away to a happier kind of life.

WRITTEN during a period of nine days, while the composer was at work on his *Spring Symphony*, this children's opera is in two parts. Part one is a play without a plot, introducing the audience to some enthusiastic children who are seen grappling

with the task of staging an original new opera. The choice of libretto, music rehearsals, dress fittings, the building of scenery, and stage rehearsals are telescoped in the quick-moving action, until, in part two, the newly-made miniature opera, entitled *The Little Sweep*, is presented.

The audience has been invited to join in the proceedings by learning four songs, which precede, link, and follow the three scenes. A tiny orchestra of seven—a string quartet, a percussionist, and two pianists—provides an adequate accompaniment for the arias, unison songs, ensembles, and recitative.

The chorus parts are provided not by a professional chorus on the stage but by members of the audience. At the BBC performance, the audience included, besides many enthusiastic children of all ages, several well-known musicians, among them Ralph Vaughan Williams. The four songs for the Audience contained some delightful musical imagery distinguished by Britten's characteristic rhythmic and melodic devices. The Sweep's Song, in 5/4 time, creates the right hint of lugubriousness, while Sammy's Bath, with its shifting bar-accents, as the youngster plunges and splashes in the water, brings the entertainment to its high point. The best of these audience-choruses is the four-part Night Song, in which each section makes its own bird cries—owls, herons, turtle-doves, and chaffinches. Much spontaneous charm and poetry underlie this novel conception, and the singers on the stage continue and develop the audience's contribution.

There is entertainment and amusement for listeners of all ages in *Let's Make an Opera*. But there is also genuine music in the little score, which is sensitive, evocative, and sometimes moving. The appealing refrain of Sammy, "Please don't send me up again," so delicately treated harmonically, is irresistible in its candor, its evocation of pity, and its innocence; and indeed this pathetic child-figure throws a new and a more human light on the figure of the brow-beaten, silent apprentice in Peter Grimes. My own interpretation of the serious purpose of *The Little Sweep* is that it is an attempt to give substance to this shadowy, tortured character in the earlier and larger-scale work. Grimes' apprentice is here articulate, and is rescued and delivered from persecution.

THERE is another aspect in which one may view this new children's opera as a development in Britten's prolific production. From the Three

Two-Part Songs, for children's voices, which Britten wrote at the age of nineteen, to the whistling boys' choir in the *Spring Symphony*, not yet performed in England, the composer has been continuously seeking to discover and capture the breezy and innocent quality found in music made for and by children. The set of children's songs called *Friday Afternoons*, the *Carols for Children's Voices* and *Harp*, and the remarkable cantata, *Saint Nicholas*, all reveal the faculty for poetic identification with childhood that is one of the composer's most endearing traits. All who have heard Britten's *Ceremony of Carols* sung by a Welsh boys' choir must have gained from the performance a sense of combined mysticism and innocence that is almost medieval in its simplicity. His character-drawing of the three village children in *Albert Herring*, not to mention Albert himself, are other efforts in the same direction. These child-characters of Britten are all victims of their own innocence—the little sweep, Sammy, most of all, though he alone manages to achieve a happier existence.

The performance was under the accomplished direction of Norman del Mar, conducting the English Opera Group Chamber Orchestra. Norman Lumsden, known in England for his performance as Boris Godunoff, sang and acted excellently in the part of the sweep-master, Black Bob. Gladys Parr was admirable as the housekeeper, Miss Baggott; and Pamela Woolmore took the part of the Governess. The children in the cast were recruited from the Ipswich Co-operative Society Choir, in Suffolk, which is now becoming the traditional home of Britten's operatic ventures.

THE return to Britain for the first time since the war of Ernest Bloch has been generously reflected by performances of many of his chamber, orchestral, and choral works. The magnificent Griller Quartet, so long and so regrettably absent from our shores, broadcast a superb performance of the *Second String Quartet*; and the Chigiano Quintet, a first-rank ensemble (so named because of the patronage of Count Chigi, of Siena) has been heard in the *Piano Quintet*. Here are two of the most imposing examples of contemporary chamber music. The *Suite for Viola and Piano*, scarcely less imposing, was played by Watson Forbes and Alan Richardson. Hearing these chamber works again after so long an interval, the listener was made aware that they are the works of a composer of a profound and moving faith, devoid of any trace of cynicism or irony. In them Bloch demonstrates that there is richness and abundance in a language of music that may too soon be forsaken.

At the Albert Hall, the opening London Philharmonic concert of the winter season was devoted entirely to works by Bloch, with the composer conducting. The London Philharmonic Choir co-operated in the first London performance of his *Sacred Service*, with Marko Rothmüller as the baritone soloist; and Zara Nelsova, Canadian cellist, was soloist in *Schelomo*. The *Suite Symphonique*, with which the memorable concert opened, displayed the high romanticism of the art of Bloch at its most fertile. Not merely are his musical ideas potent in themselves, but he is able to sustain them with great inventiveness, and over vast expanses. The second movement in particular, in the form of a *passacaglia*, is a remarkable piece of sustained writing.

Miss Nelsova gave a most sensitive and powerful performance of *Schelomo*, more taut and more bracing in tempo that we have heard it in the past, and remarkably alive and

brilliant. She will be heard on the BBC in another seldom-heard Bloch work, *The Voice in the Wilderness*. Miss Nelsova is to record *Schelomo*, with Bloch conducting. At the end of this concert came the *Sacred Service*, which is also to be recorded during the composer's visit. It is to be regretted that this deeply-felt expression of faith, transcending the ritual of any one religion—and entering, as all great religious music must do, the realm of the abstract—was not given in Hebrew instead of in English. It would have been more individual and more authentic, and through this very fact it would at the same time have seemed more universal.

## Covent Garden Adds Salome to Repertoire

LONDON.—Richard Strauss' *Salome* entered the repertoire of the Covent Garden Opera Company on Nov. 11. The cast included Ljuba Velitch, in the title role; Constance Shacklock, Herodias; Franz Lechleitner, Herod; Kenneth Schöen, Jokanaan; and Edgar Evans, Narraboth. The costumes and scenery were designed by Salvador Dalí. Karl Rankl conducted, and Peter Brook was the stage director.

On Nov. 19, Moussorgsky's *Boris Godunoff* was revived, with Boris Christoff, principal bass of La Scala; Milan, singing the title role and Parris Jones singing Shuisky. The rest of the cast was the same as that of the original production. Warwick Braithwaite conducted, and the Polish scenes were included in the performance.

Otto Erhardt, director of productions at the Teatro Colón in Buenos Aires, is staging Wagner's *Lohengrin*, which will be added to the repertoire on Dec. 15. Scheduled for the cast are Sylvia Fisher, Elsa; Edith Coates, Ortrud; Mr. Lechleitner, Lohengrin; Tom Williams, Telramund; and Norman Walker, King Henry. Karl Rankl will conduct. The scenery, largely taken from stock, has been completely re-designed by Edward Eales.

Other events announced for the opera season, which will end on Dec. 24, include the appearance of Elisabeth Schwarzkopf in *The Magic Flute*, *Der Rosenkavalier*, *La Bohème*, and *The Marriage of Figaro*, and the debut of Maria Stader, who will sing the Queen of the Night in *The Magic Flute*.

## Almand Concerto Has Premiere in Louisville

LOUISVILLE — The Louisville Orchestra opened its 1949-50 season at the Columbia Auditorium, on Nov. 2. The program began with a transcription of Bach's *Fantasy and Fugue in G minor*, by Robert Whitney, conductor of the orchestra, and continued with the world premiere of Claude Almand's *Concerto for Piano and Orchestra*, with Benjamin Owen as soloist and the composer conducting. The concerto, which the composer describes as "rather like the old concerto da camera," has two contrasting movements. The first, entitled *Dialogue*, alternates solo passages for bassoon and piano with tutti passages in slow tempo; the second, *Toccata*, opens with a solo piano passage and continues as a free fantasy, with the piano treated as an integral part of the orchestra. The work is impressionistic in concept and almost atonal.

The remainder of the program was devoted to readings of Bizet's *Symphony* and Rachmaninoff's *Rhapsody on a Theme of Paganini*, with Mr. Owens as soloist. Mr. Whitney conducted both works.

H. W. HAUSCHILD

MUSICAL AMERICA



Robert Casadesu acknowledges the applause of the capacity audience that attended his Chopin recital, in the Royal Albert Hall, in London, on Oct. 17



Edward Osern

Rafael Kubelik, Czechoslovakian conductor, takes a look at New York's La Guardia airport, en route to Chicago, where he made his United States debut



Leo Friedman

An opera Carmen visits a ballet Carmen. Gladys Swarthout admires one of the props used by Renée Jeanmaire for her Les Ballets de Paris appearance



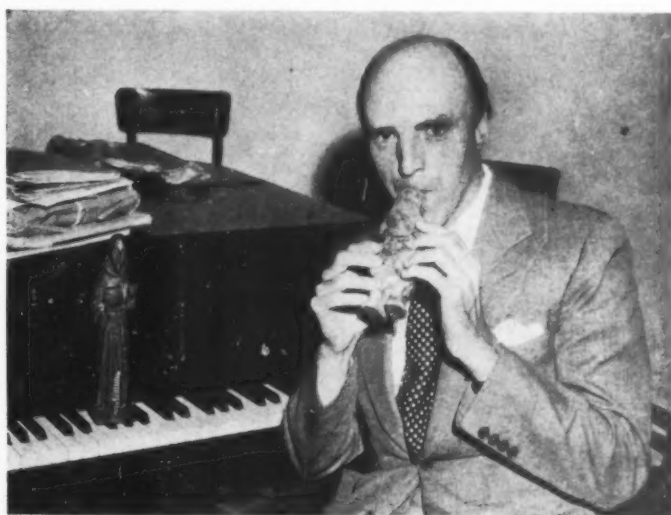
Ben Greenhaus

Edmund Kurtz, clever with his hands at repair work as well as with the cello, helps his young son fix a roller skate at their home in Greenwich, Connecticut



Acme

Frances Yeend, who was named Sweetest Concert Star of the Year, receives a scroll proclaiming Oct. 15 Sweetest Day for New York City from deputy mayor John J. Bennett, as candy and cosmetic industry representatives look on



Reginald Stewart, conductor of the Baltimore Symphony, and director of the Peabody Conservatory, plays a Guatemalan stone flute that he obtained last summer. He conducted in that country during the revolution in Guatemala City



Combine Photos

Joan Hammond, soprano, displays the golf swing that made her famous on the links. She played in the Australian Women's Golf Championships in September



Air France

Eugene List returns from Paris, where he spent a few weeks making records with his wife, Carroll Glenn. Both were also heard with the Pasdeloup Orchestra



It may be the song she is singing, or perhaps the small flounder she tossed him, but this big dolphin is lifted literally out of the water by Martha Lipton

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